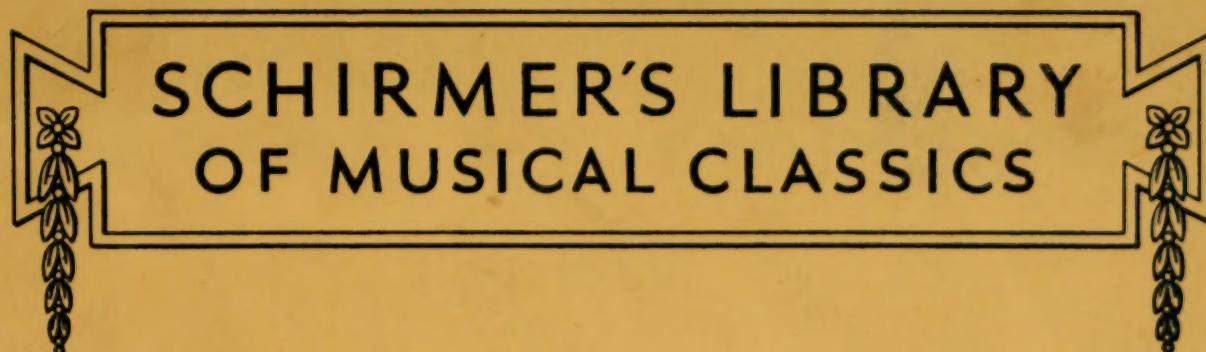


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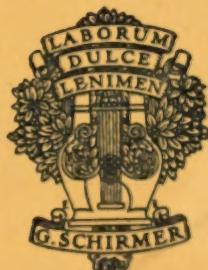
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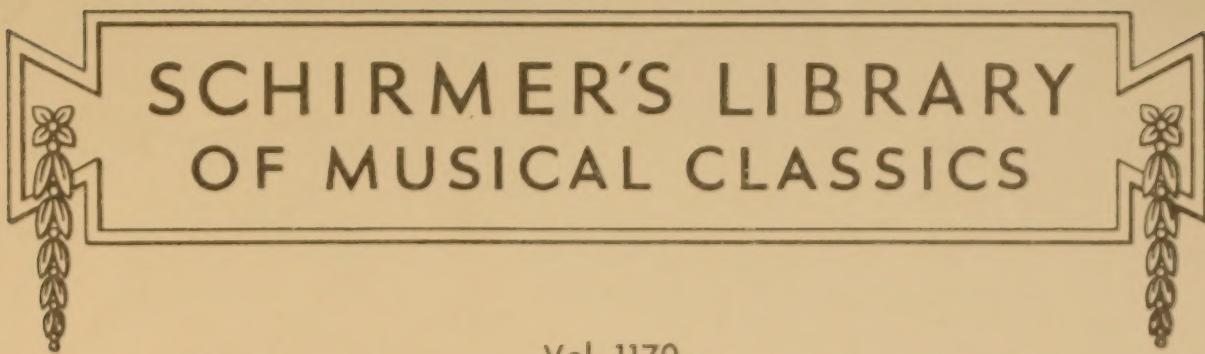
Rhythmical Articulation

A Complete Method

1.50







Vol. 1170

PASQUALE BONA

Professor in the Royal Conservatory of Milan

Rhythmical Articulation

A COMPLETE METHOD

Translated from the
Fourth Italian Edition, revised and
Augmented by the Author

By

DR. TH. BAKER

G. SCHIRMER, INC.

New York

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PREFACE

The favorable reception and extraordinary success of my Method for Rhythmical Articulation (*Metodo per la Divisione*) have induced me to issue a Fourth Edition, which has been diligently revised, rearranged, and considerably augmented, and is now divided, for greater general convenience, into three parts, the first and second being for those who devote themselves to the study of singing, and all three for instrumentalists.

An incontestable proof of the utility of my work, aside from the favor and success which it has met with, is its adoption as a text-book by the best masters and by Schools of Music of the highest standing, such as the Conservatory at Milan.

The favor with which the former editions were received, appears to me no doubtful indication of the fortune that awaits this last one, which is certainly better than its predecessors.

P. BONA.

INTRODUCTION

If there is any one matter of special importance in musical education, it is doubtless to teach young pupils a practical method for the correct rhythmical proportionment of the single notes composing the beats of a musical theme, to recognize their respective time-values, and to give to each note, so to speak, a special significance and individuality, as considered in its inter-relations with the rest.

Such teaching, known under the head of *Metodo per la Divisione* (Method for Rhythmical Articulation), has been decidedly neglected in former years in our Italian schools, being given only in large conservatories, in which, its great utility and importance being recognized, it has been adopted as an essential part of the instruction of young pupils, and is, therefore, regarded as one of the most important branches in the study of musical theory.*

It is unnecessary to dilate on the advantages flowing from a good method of rhythmical articulation, whether for recog-

nizing the relations subsisting between the notes forming a musical beat, or for recognizing their individual character;—for enabling the executants to tell at a glance the time-values of the notes, which are sometimes grouped in such a manner as not to be readily distinguished by the eye, or for recognizing the different times (measures) in music, on the energy and precision of which depends the correct execution of the theme, which pupils find very difficult;—and, finally, for accustoming the pupil to effect with precision changes of time, a very hard thing to accomplish if he has not been thoroughly drilled in the study of rhythmical articulation.

In consideration of all these advantages, I decided to publish the present Method, which, despite its modest appearance and proportions, contains every essential of a complete method of rhythmical articulation; and I venture to hope that my work will be favorably received, especially in view of the extremely flattering circumstance, that it has been adopted as a text-book in the Royal Conservatory at Milan.

* On the next page rhythmical articulation will be duly explained.

PRELIMINARY REMARKS

Before undertaking to read the First Part of this Method, it is necessary for the pupil to have learned the rudiments of musical theory; that he should know, above all, the time-values of the various notes and rests, common time, and the effect of the dot and the tie. For the Second Part he should be acquainted with all the different times, all the scales, and the irregular groups of notes (triplets, quintuplets, etc.); while he may defer to the Third Part a knowledge of everything which pertains to ligatures, embellishments, etc., etc.

Rhythrical articulation consists in pronouncing the name of each note *in the same manner as if one had to read the words*, but with the difference that the word must be sustained for the length of time indicated by the note named, and, in case the latter is longer than a quarter-note, the vowel must be repeated, keeping it

connectedly sustained, as many times as there are quarter-notes contained in the note. To facilitate the movement of the tongue in groups of two, three, four or more notes, their several names should be pronounced flowingly and connectedly, as if reading a word composed of several syllables, taking care to emphasize the names of notes occupying strong beats.

With reference to all rests, a rest equal to a quarter-note is indicated by the word *uno* (one), one equal to two quarter-notes by *uno, due* (one, two), and so on, commencing with *uno* every time after the rest is interrupted by a note or falls on any other beat.* The word *uno* is likewise employed to distinguish the eighths among other notes. Time is beaten with the hand.

* All said above concerning the rests is not to be applied in practice until the pupil has learned the lesson, and, consequently, he will pause for the length of time indicated by the rests as they occur.

Illustrative Examples.

The figures 1, 2, 3, 4 indicate the quarters which constitute the beats, and the syllable *Do-o-o-o* indicates the prolongation of the word pronounced, with a slight stress on each quarter. The words *uno, due, tre, quattro* (1, 2, 3, 4) serve to indicate the quarter-rests.

For characters equivalent to 4 quarters, whether notes or rests.

Pronounce: Do-o-o-o Re-e-e-e Uno Due Tre Quattro Uno Due Tre Quattro

For characters equivalent to 2 quarters.

So - ol So - ol So - ol Uno Due Uno Due So - ol So - ol Uno Due

For characters equivalent to one-quarter.

Do Do Do Do Sol Sol Sol Sol Do Uno Do Uno Uno Sol Uno Sol

For dotted notes or rests, and for rests of one-eighth (eighth-rests).

Do-o-o Do Do-o Do Do-o Do Do Uno Due Tre Uno Due Tre Do Do Uno Do Uno

For grouped notes.

Do Re Do Re Mi Do Re Mi Fa Do Mi Sol Mi Sol Mi
Do Mi Sol Mi Do Sol Mi Sol Do

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Scales exhibiting the names of the notes in all the clefs.

Violin-Clef.

Ascending.

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

Descending.

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

Sol La Si Do Re Mi Fa Sol Sol Fa Mi Re Do Si La Sol

Sol La Si Do Re Mi Fa Sol Sol Fa Mi Re Do Si La Sol

Low notes.

Do Si La Sol Fa Mi Re Do

Notes in alt.

Mi Fa Sol La Si Do Re Mi

Recapitulation:

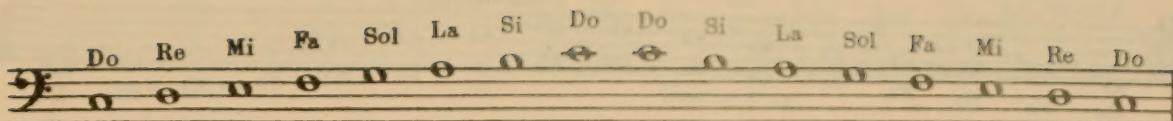
Do Re Mi Fa Sol La Si Do
Do Re Mi Fa Sol La Si Do
Do Re Mi Fa Sol La Si Do

Entire scale:

Do Re Mi Fa Sol La Si Do

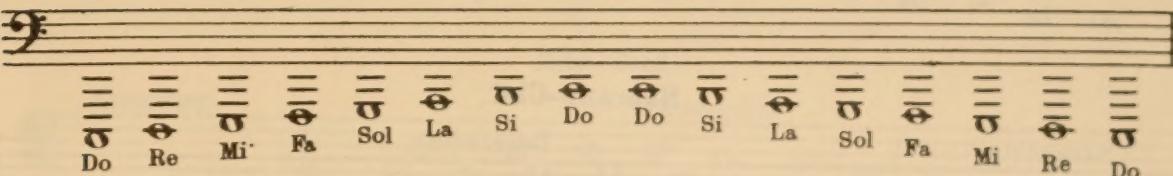
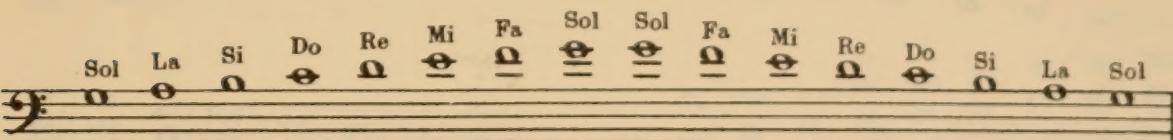
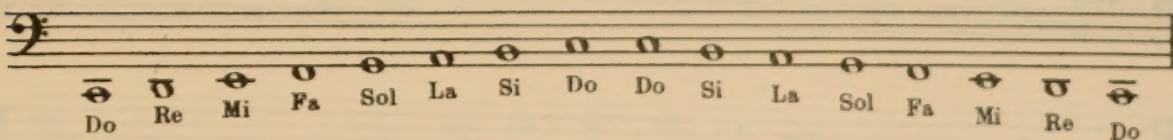
As soon as the pupil has become familiar with the names of the notes composing the first two scales, he may proceed to the reading of the First Part.

Bass-Clef.



Ascending.

Descending.

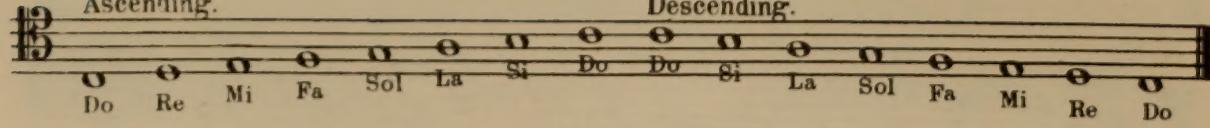


Recapitulation:

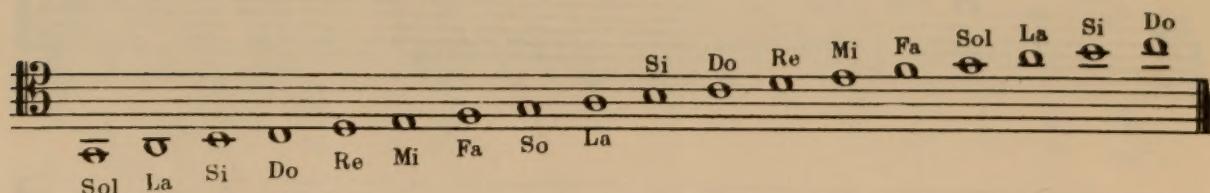
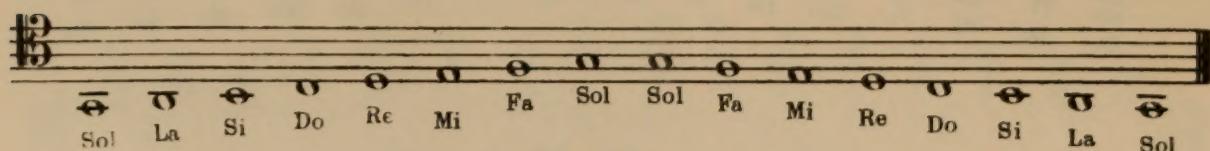
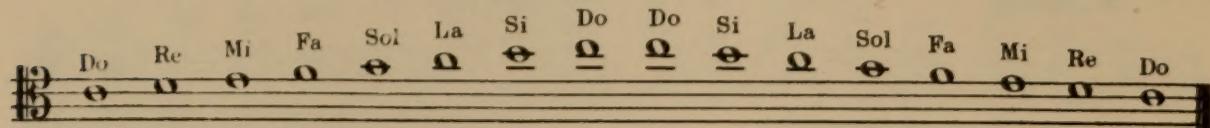
Entire scale:

Tenor-Clef.

Ascending.

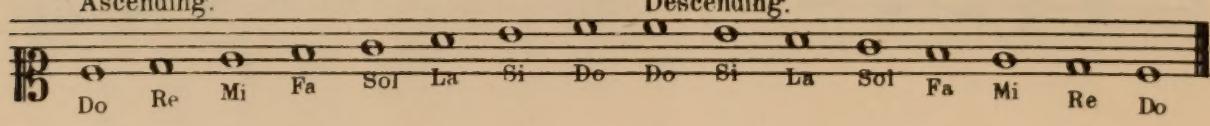


Descending.

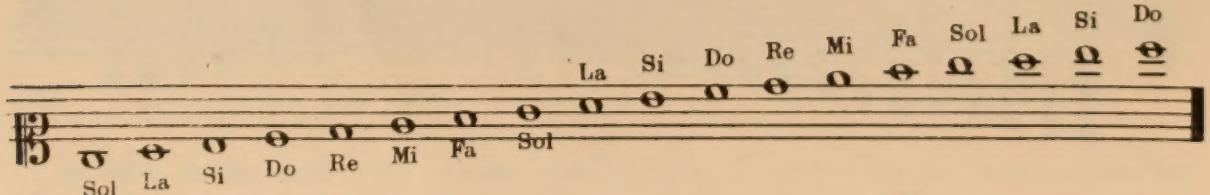
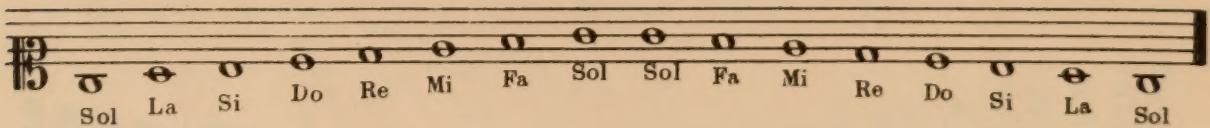
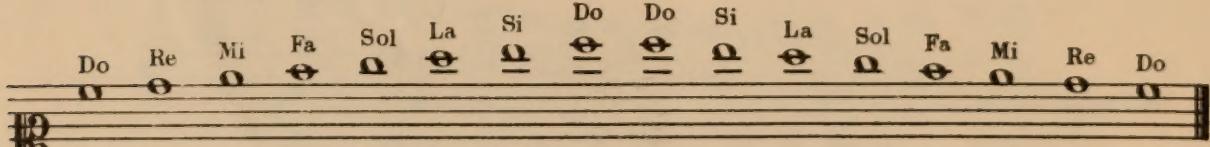


Soprano-Clef.

Ascending.



Descending.



Mezzo-Soprano Clef.

Mezzo-Soprano Clef. Ascending. Descending.

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Sol Fa Mi Re Do

Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do

Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol

Alto-Clef.

Mezzo-Soprano Clef. Ascending. Descending.

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol

Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol

Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol

Sol La Si Do Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do

Baritone-Clef.

Recapitulation:

This scale is added here in order that the pupil may learn the notes in this clef, of which he should make a reading-study; in which the present Method is written; although it is not proper to the same.

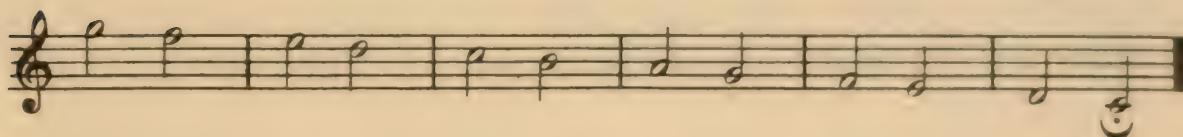
First Part.

Scales in whole-notes.

Lento.



The same in half-notes.



The same in quarter-notes.



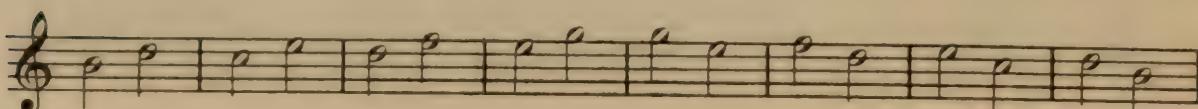
The same in eighth-notes.



The same in 16th-notes.



Leaps of Thirds.



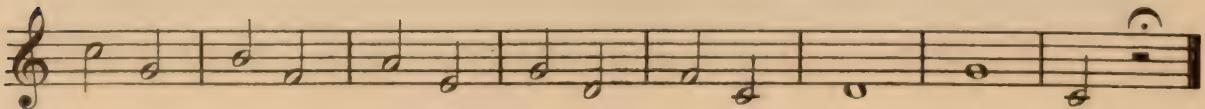
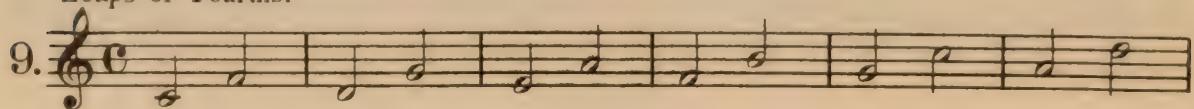
The same.



The same.



Leaps of Fourths.



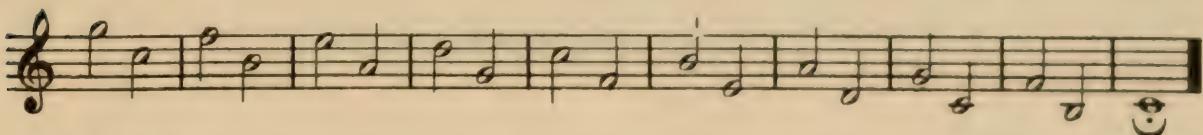
The same.



The same.



Leaps of Fifths.



The same.



The same.



Leaps of Sixths.



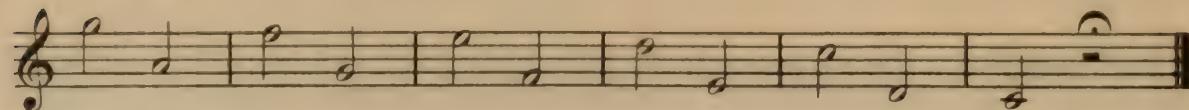
The same.



The same.



Leaps of Sevenths.



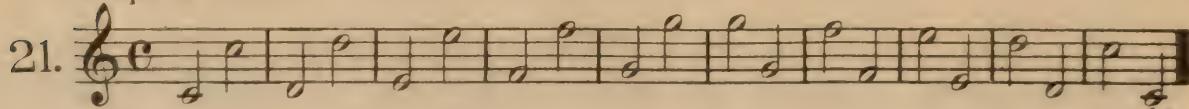
The same.



The same.



Leaps of Octaves.



The same.



The same.



Combination of the preceding.



The same.



The same.

26. 

Leaps of Ninths.

27. 

The same.

28. 

The same.

29. 

Leaps of Tenth.

30. 

The same.

31. 

The same.

32. 

Mixed leaps.

33. 

The same.

34. 

The same.

35. 

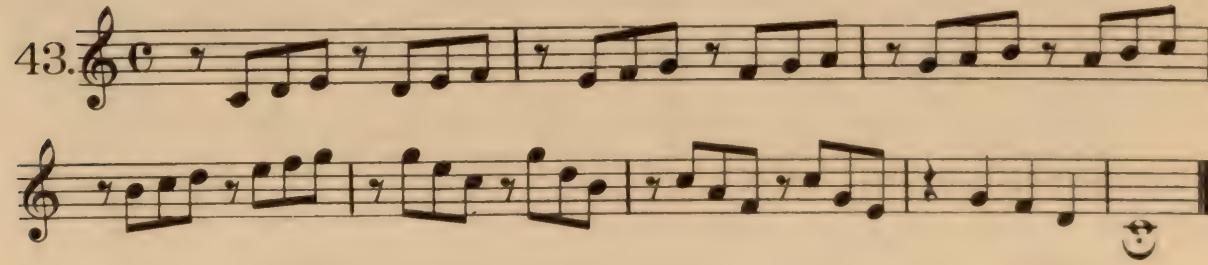
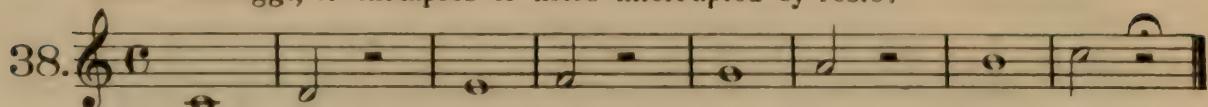
The same.

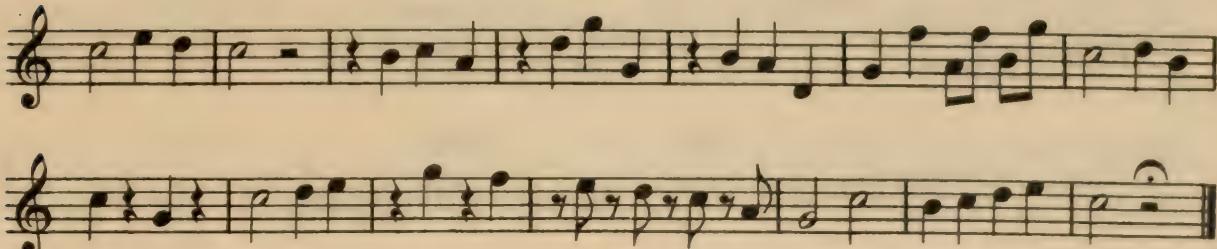
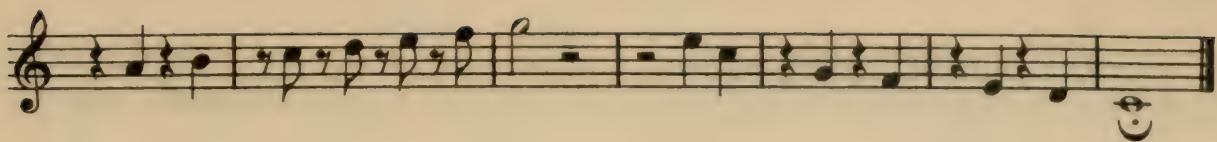
36. 

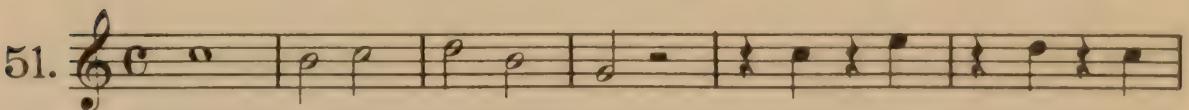
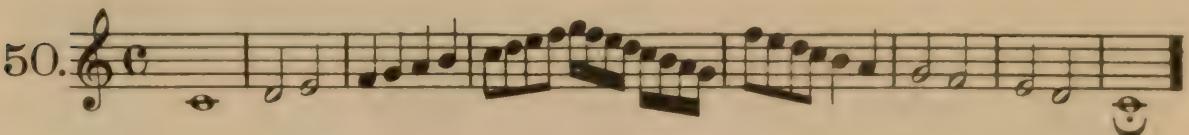
Scale in different note-values.

37. 

Little Solfeggi, or examples of notes interrupted by rests.







On the single dot.



The same.

The same.

A musical score page for a piano. The page number '55.' is at the top left. The score is in common time (indicated by 'c'). The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is C major (no sharps or flats). The music consists of a series of eighth and sixteenth note patterns.

The same.

On the double dot.

Mixed exercises.

A musical score for piano, page 58, featuring ten measures of music. The score is in common time (indicated by 'c') and uses a treble clef. The music consists of two staves: a top staff for the right hand and a bottom staff for the left hand. The right hand staff begins with a half note, followed by a quarter note, a dotted half note, a quarter note, and a dotted half note. The left hand staff begins with a half note, followed by a quarter note, a dotted half note, a quarter note, and a dotted half note. The music is divided into measures by vertical bar lines.

A tie connecting two notes of the same name or position shows that the second must not be repeated, but simply added to the first.

A musical score for piano, page 59, featuring ten measures of music. The score is in common time and consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The music includes various note values such as eighth and sixteenth notes, and rests. Measure 1 starts with a half note in the bass, followed by a quarter note in the treble. Measures 2-4 show a pattern of eighth and sixteenth notes. Measures 5-6 show a more complex pattern with sixteenth notes and rests. Measures 7-10 continue the rhythmic pattern established in the previous measures.

A musical score for 'The Star-Spangled Banner' in G major. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part begins with a dotted half note followed by an eighth note, then a half note, and a series of eighth notes. The piano part consists of eighth-note chords.

Exercise on the single dot, double dot, and tie.

60.

It is necessary that the teacher should make the pupil acquainted with the cases in which the dot, the tie, and the syncopation produce the same affect.

Illustration:

Single dot.	Tie.	Syncopation.	Tie.
-------------	------	--------------	------

61.



65.

66.

Exercises on all the leaps, for the purpose of freeing the tongue before taking up the solfeggi of the Second Part.

67.

68.



Mixed leaps.

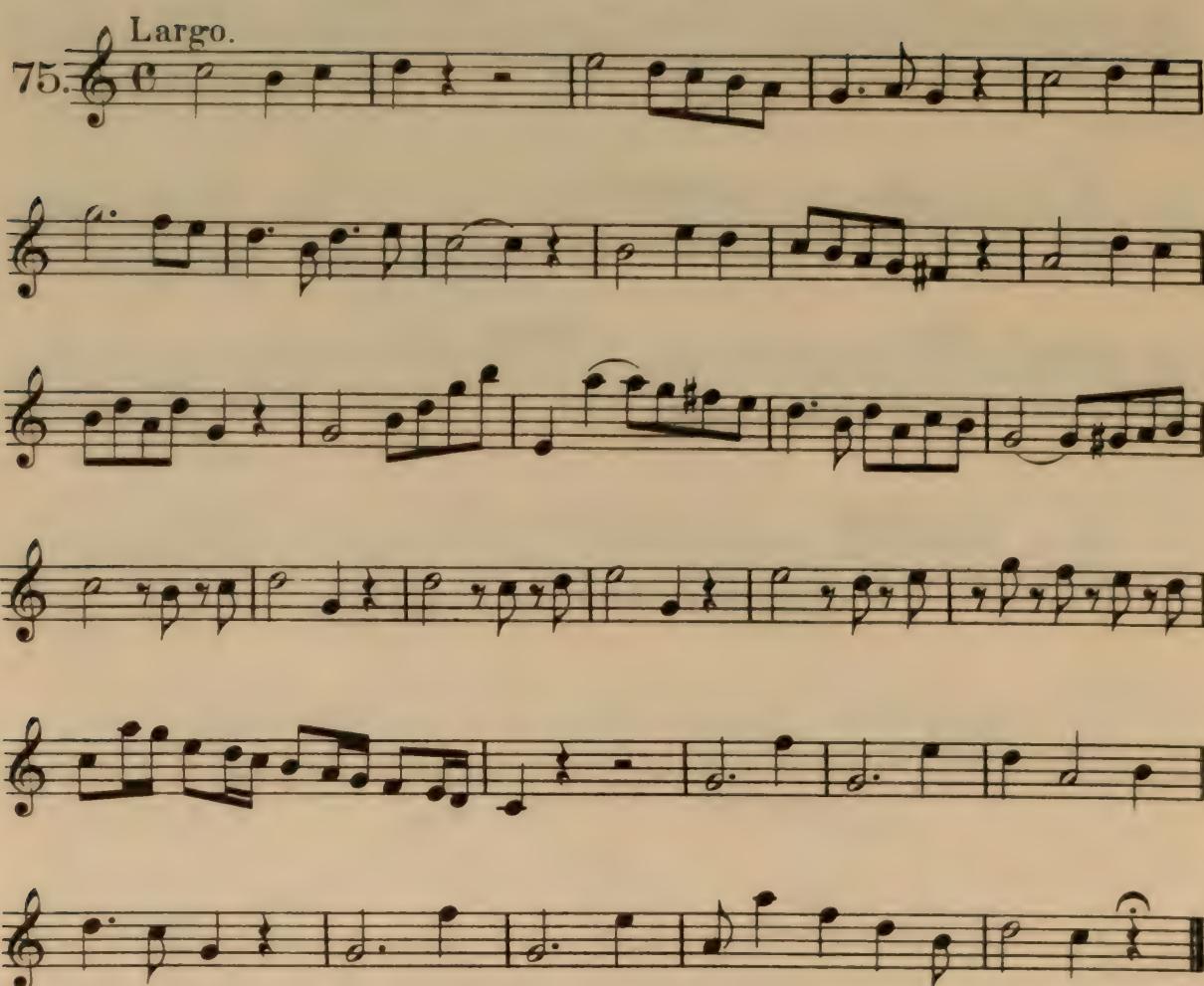


Scales in 32nd notes.

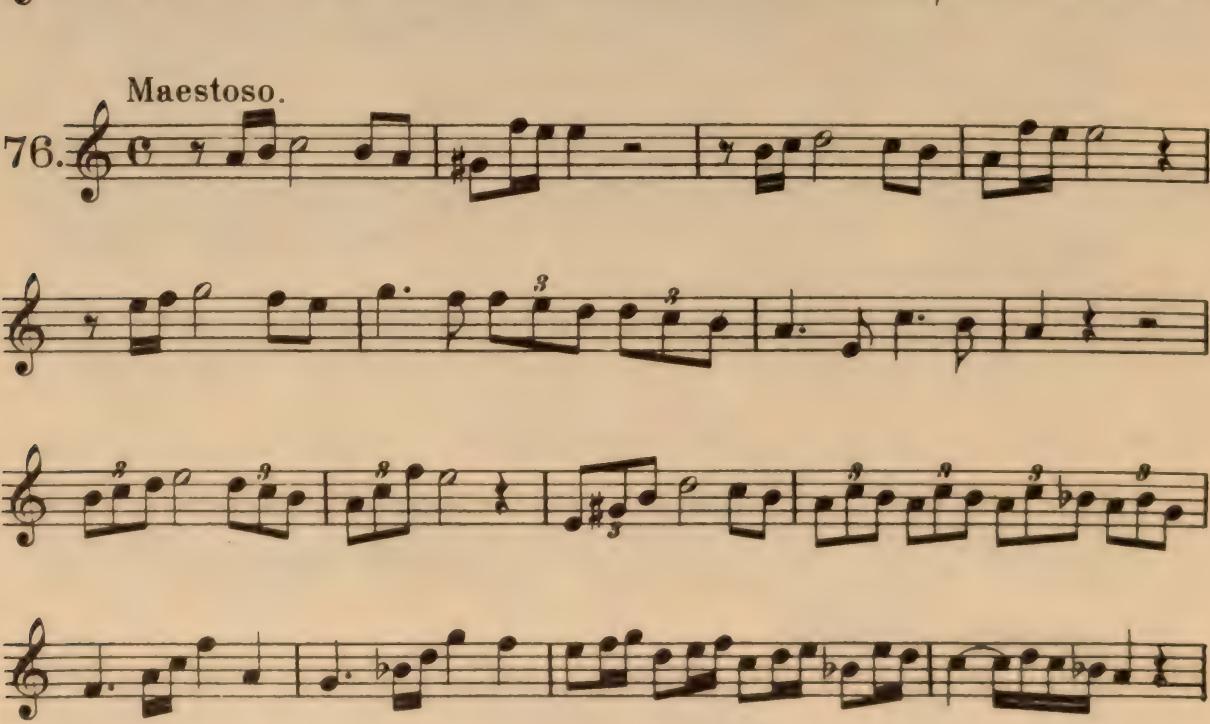


Second Part.

Largo.

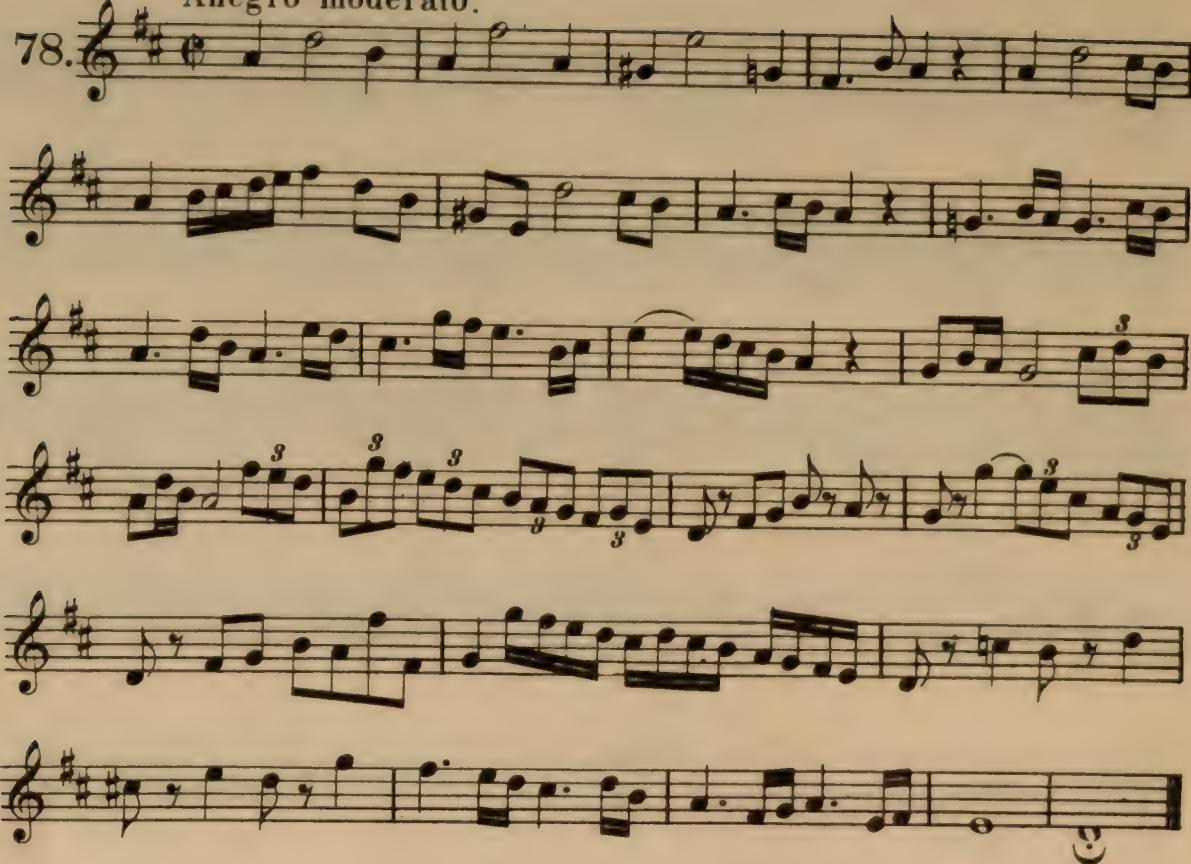
75. 

Maestoso.

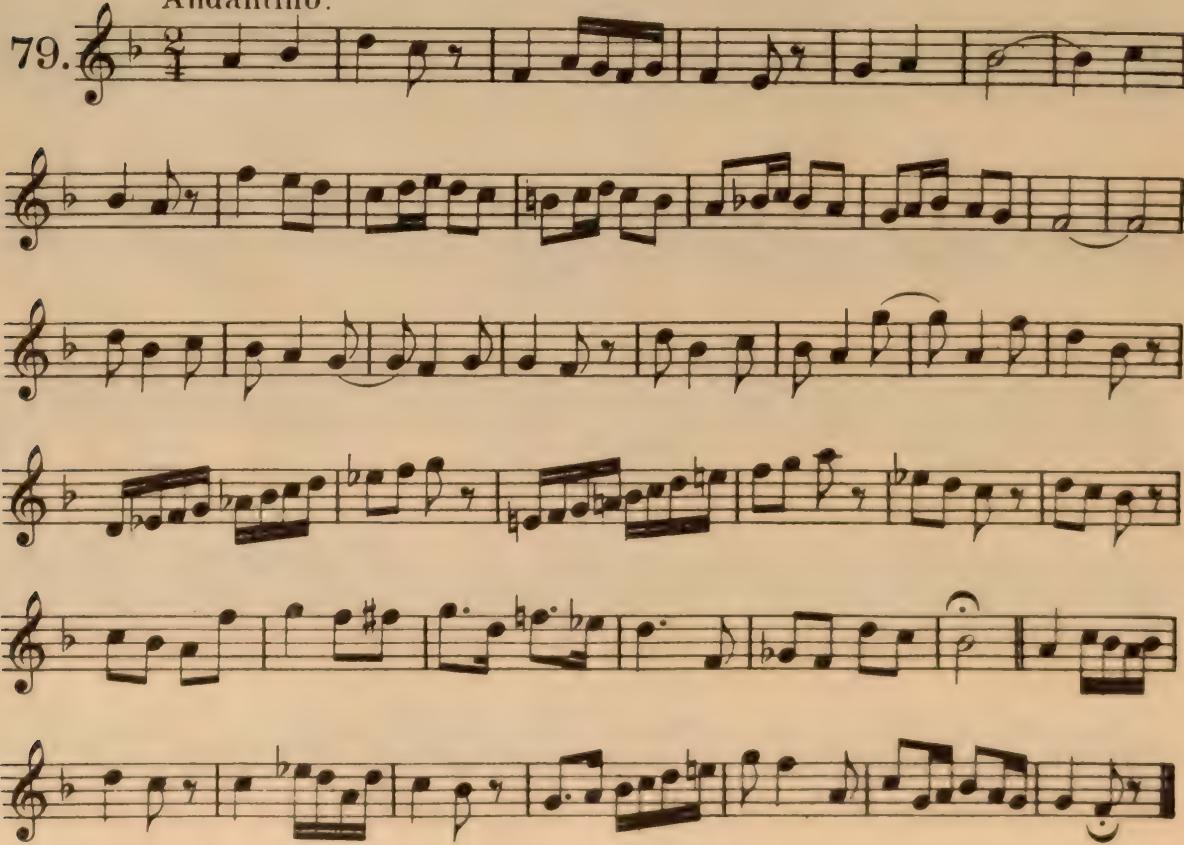
76. 



Allegro moderato.



Andantino.



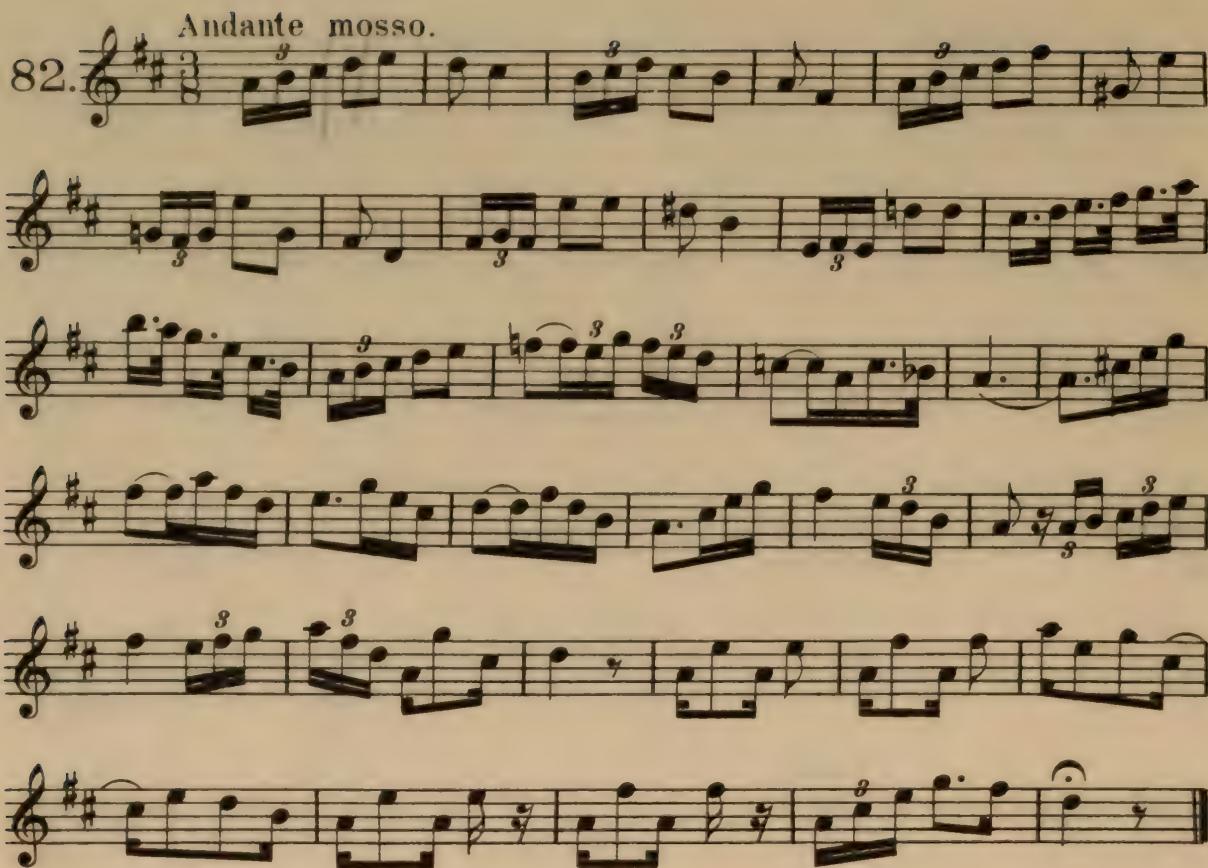
80. *Larghetto.*

81. *Allegro moderato assai.*

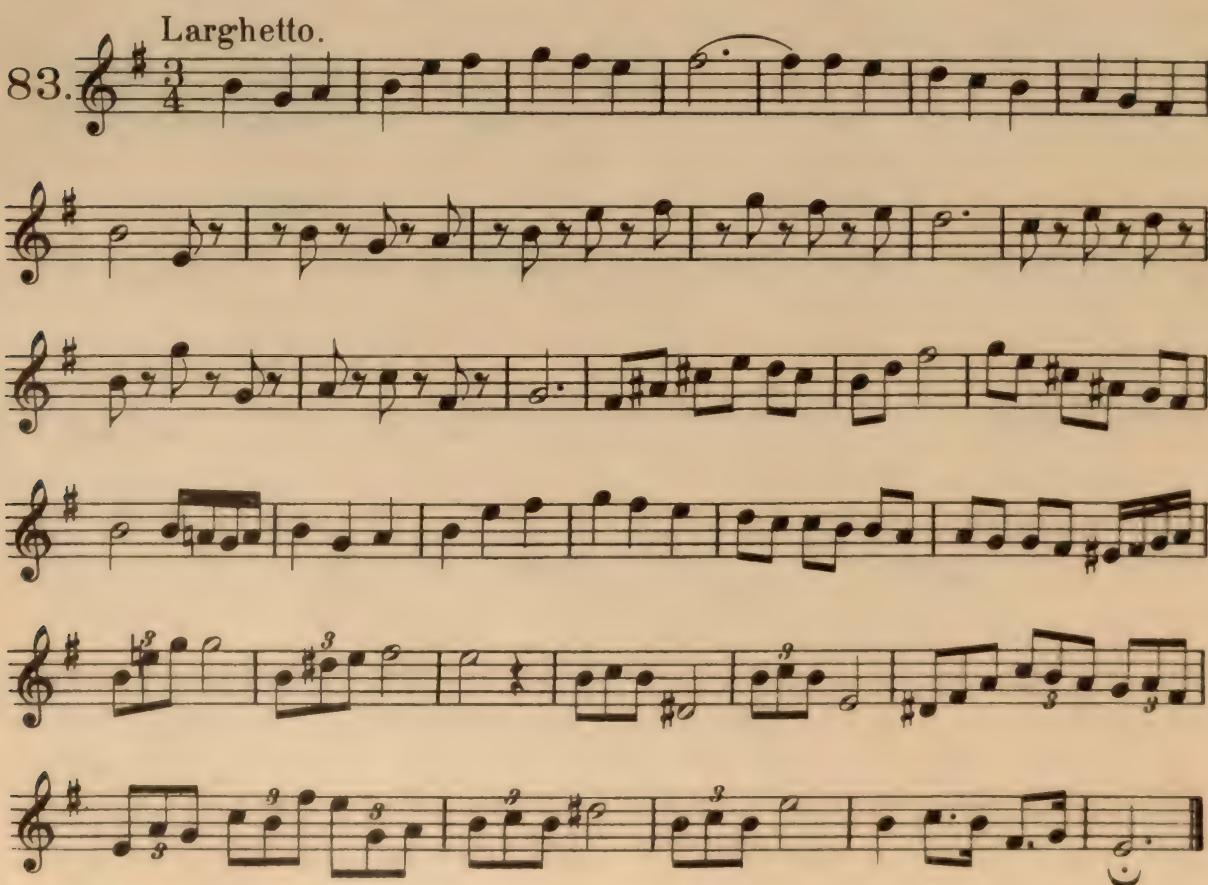
7 44

9/4

Andante mosso.

82. 

Larghetto.

83. 

Larghetto mosso.

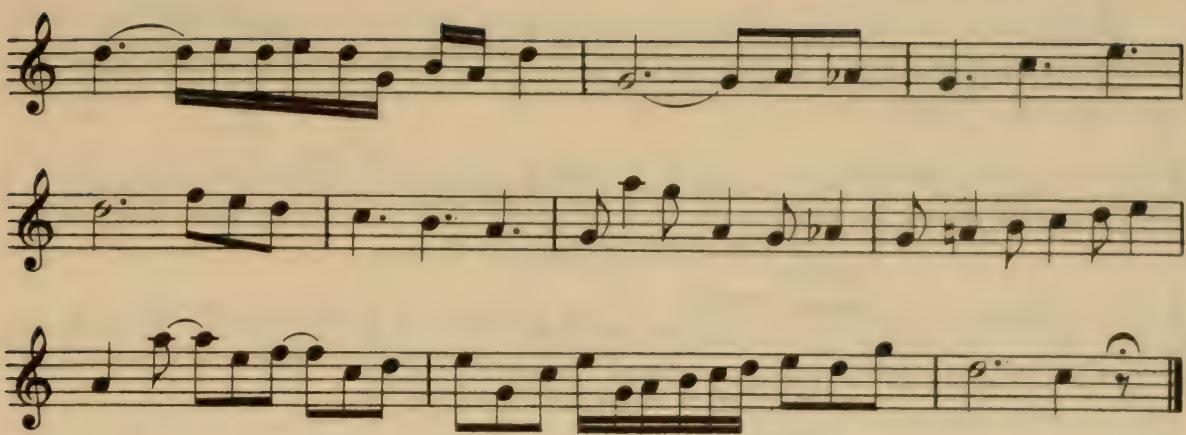
84.

Adagio.

85.

86. Allegretto.

87. Moderato assai.



Allegretto moderato.

88.

Ten staves of musical notation in G major, 3/8 time. The notation consists of eighth and sixteenth note patterns, with various rests and dynamics. The first staff begins with a quarter note followed by an eighth note. The second staff starts with a half note. The third staff begins with a quarter note followed by an eighth note. The fourth staff begins with a quarter note followed by an eighth note. The fifth staff begins with a quarter note followed by an eighth note. The sixth staff begins with a quarter note followed by an eighth note. The seventh staff begins with a quarter note followed by an eighth note. The eighth staff begins with a quarter note followed by an eighth note. The ninth staff begins with a quarter note followed by an eighth note. The tenth staff begins with a quarter note followed by an eighth note.

Sostenuto.

89.

Moderato assai.

90.

Allegro.

91.

1 2 3 4 5 6 7 8 9 10

92. Andante.

Allegretto.

93.

(a) Accent this well, and the cadence likewise.

94. Andante.

94. Andante.

95.
 96.
 97.
 98.
 99.
 100.
 101.
 102.

95. *Moderato assai.*

Allegretto moderato assai.

96.

6/8

cresc.

Adagio.

97.

Allegretto moderato.

98.

13505

The image shows a page of sheet music for piano, consisting of eight staves of musical notation. The music is in common time. The notation includes various dynamics (e.g., accents, slurs, and crescendos), articulations (e.g., dots and dashes), and performance instructions. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a treble clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. The notes are represented by black stems and heads, with some stems pointing up and some down. The music is arranged in a standard piano format, with the right hand playing the upper staves and the left hand playing the lower staves.

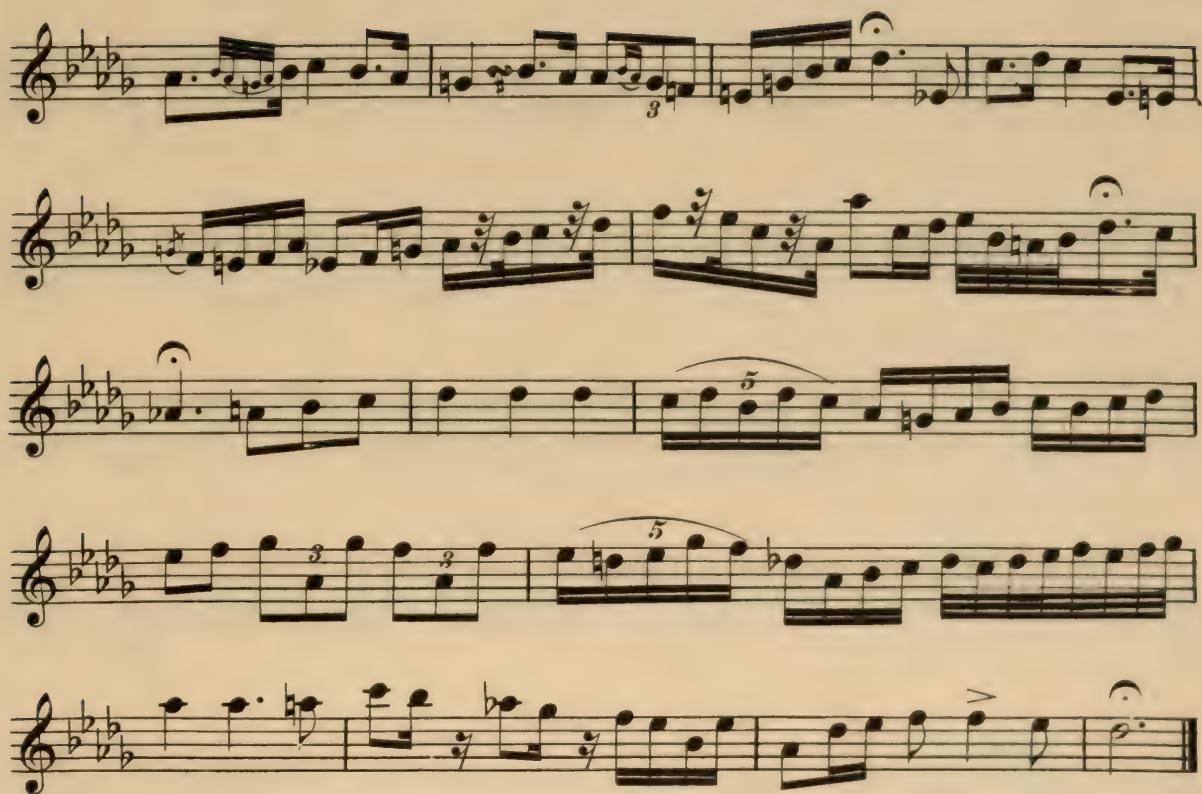
(a) Accent this well, and the cadence likewise.

Third Part.

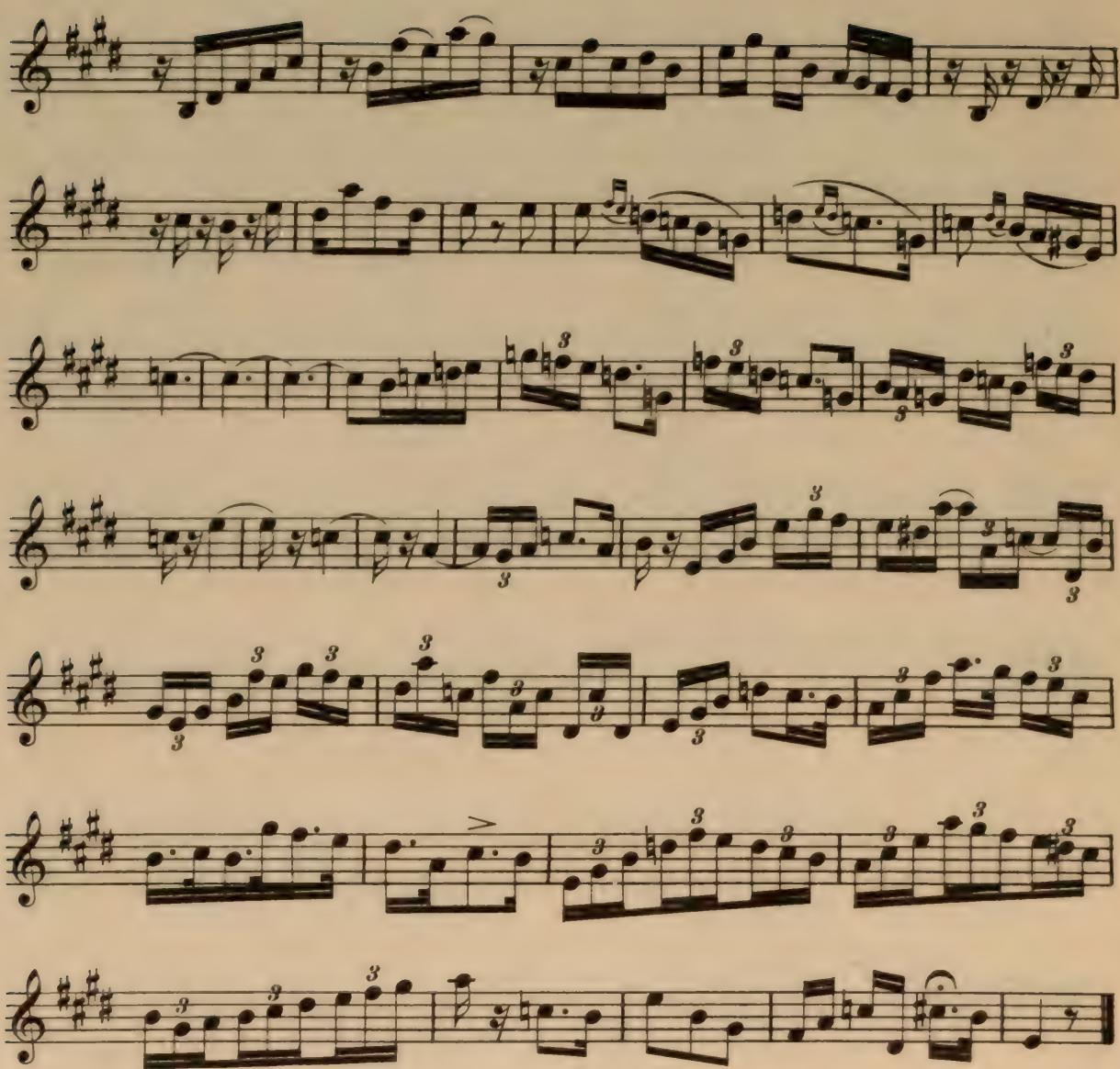
This Part contains very nearly all combinations of rhythmical articulation, in the 8 ordinary times, with repeats and the abbreviations oftenest met with.

Allegro maestoso.

99.



100. *Allegretto.*



101. Andante mosso.

102 Larghetto.

The music is a continuous piece across the staves, with the first staff starting at the top and the eighth staff ending at the bottom. The notation includes various musical elements such as eighth-note pairs, sixteenth-note patterns, and grace notes, all set within a 6/8 time signature and a key signature of two sharps.

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of three sharps. The time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The notation includes various note heads (solid black, hollow black, and white), stems (upward and downward), and bar lines. Some notes have three vertical stems. The music is divided into measures by vertical bar lines.

Maestoso.

103.

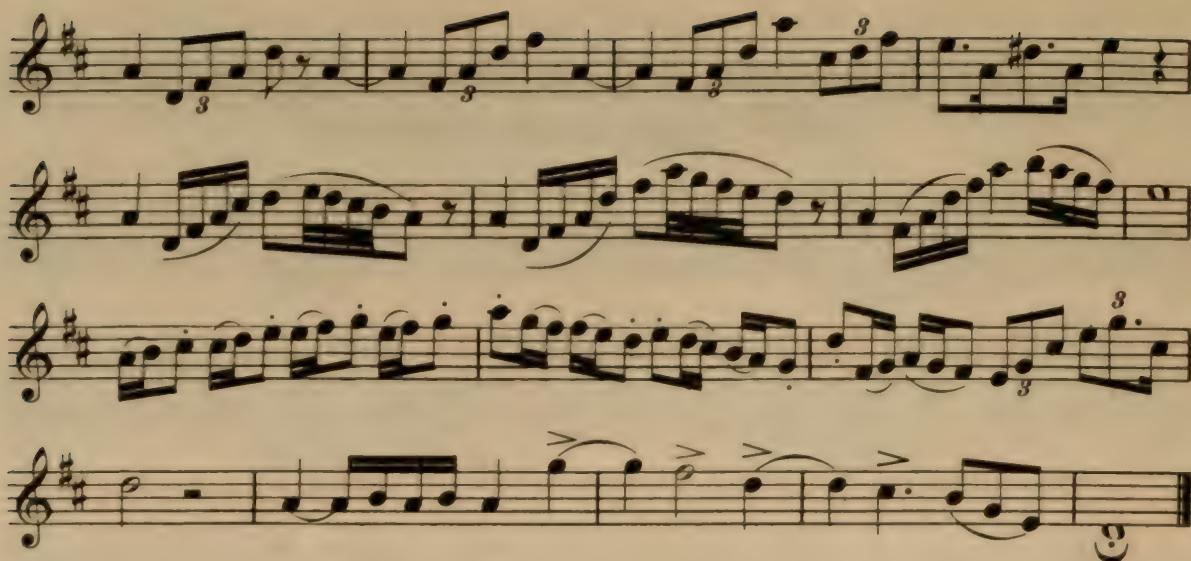
scherzoso.

6

Allegro giusto.

104.

105.

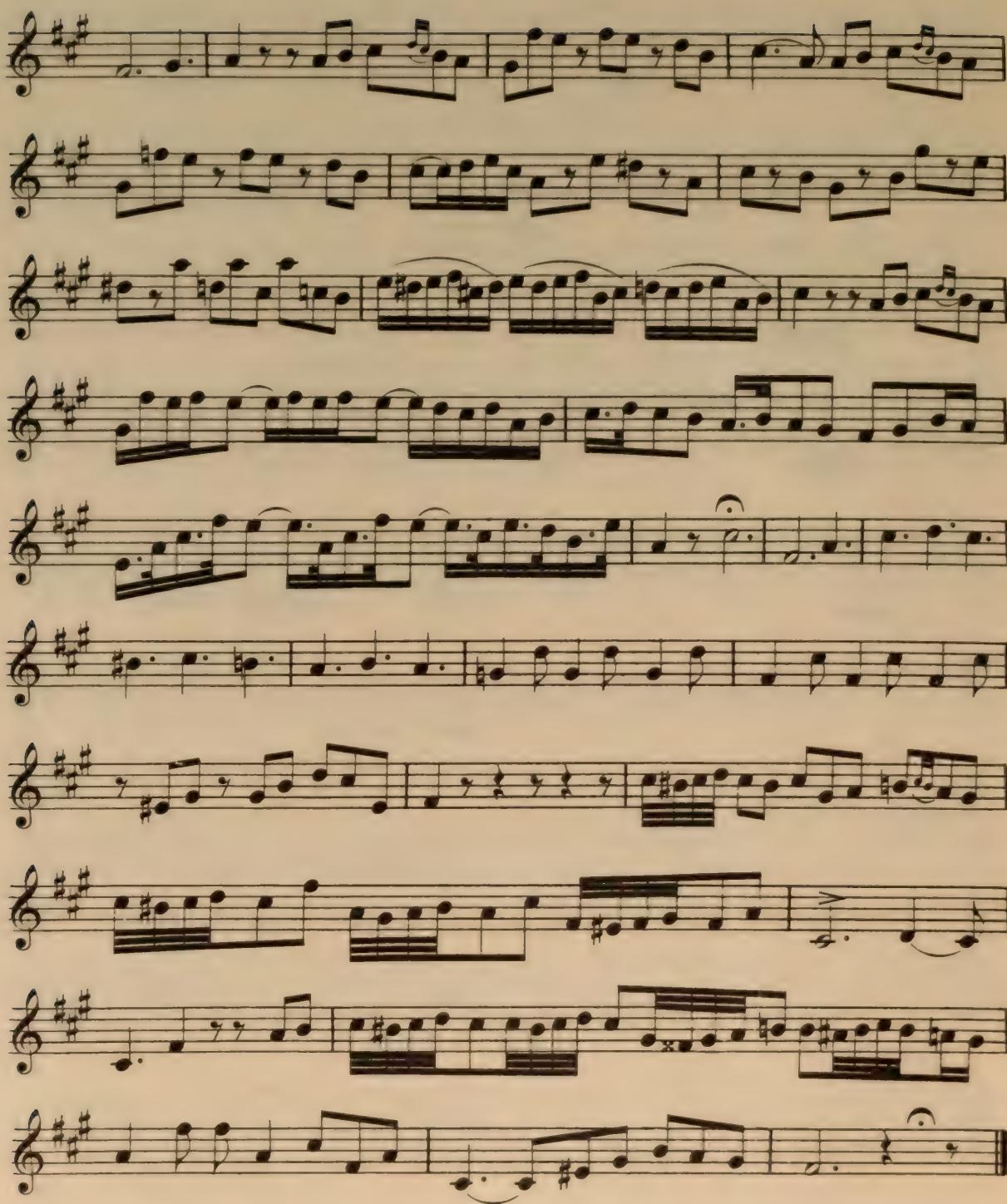


105. *Largo.*



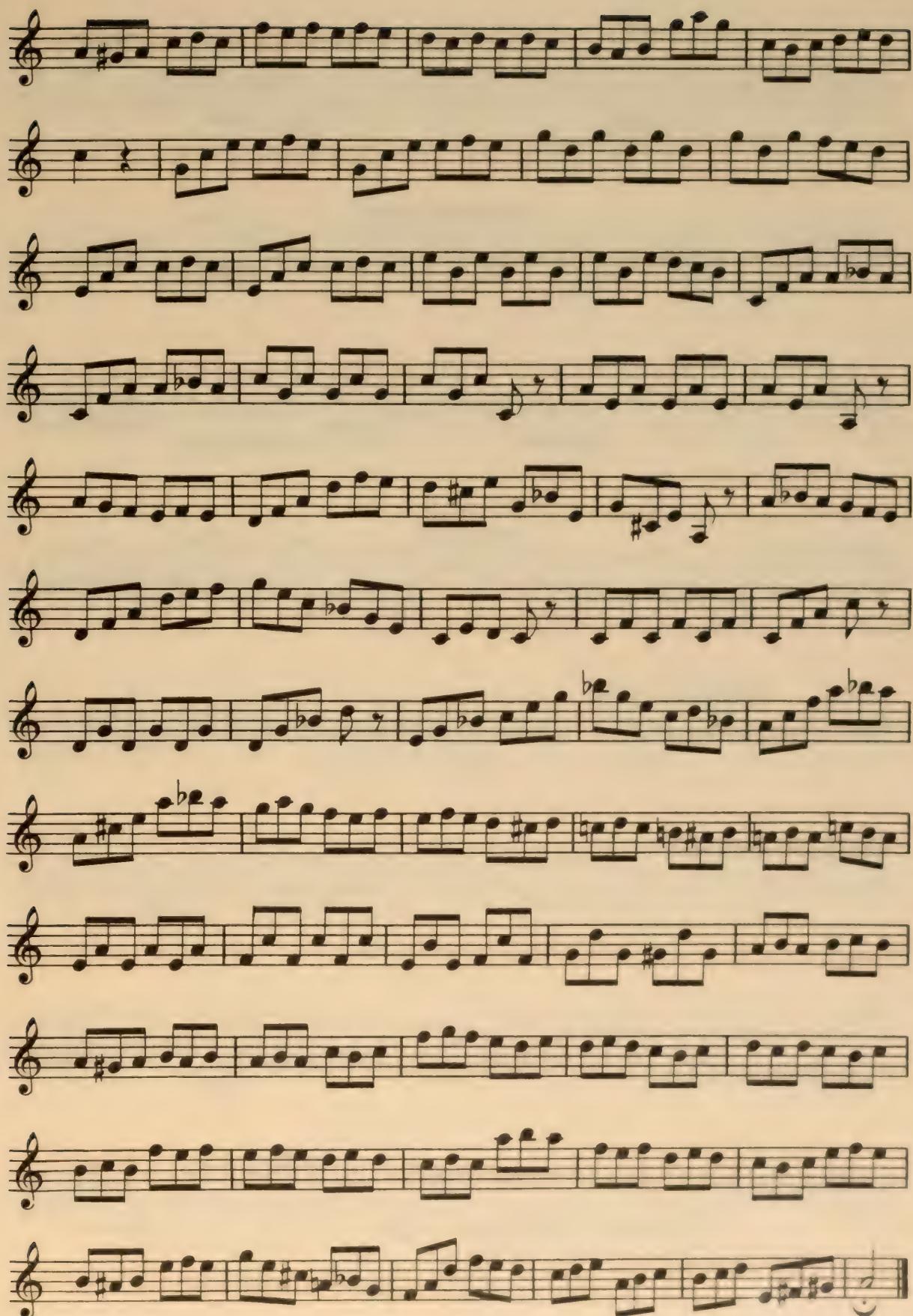
106. Andante sostenuto.

Five staves of musical notation in G major, 3/8 time. The notation consists of eighth and sixteenth note patterns with various slurs and grace notes.



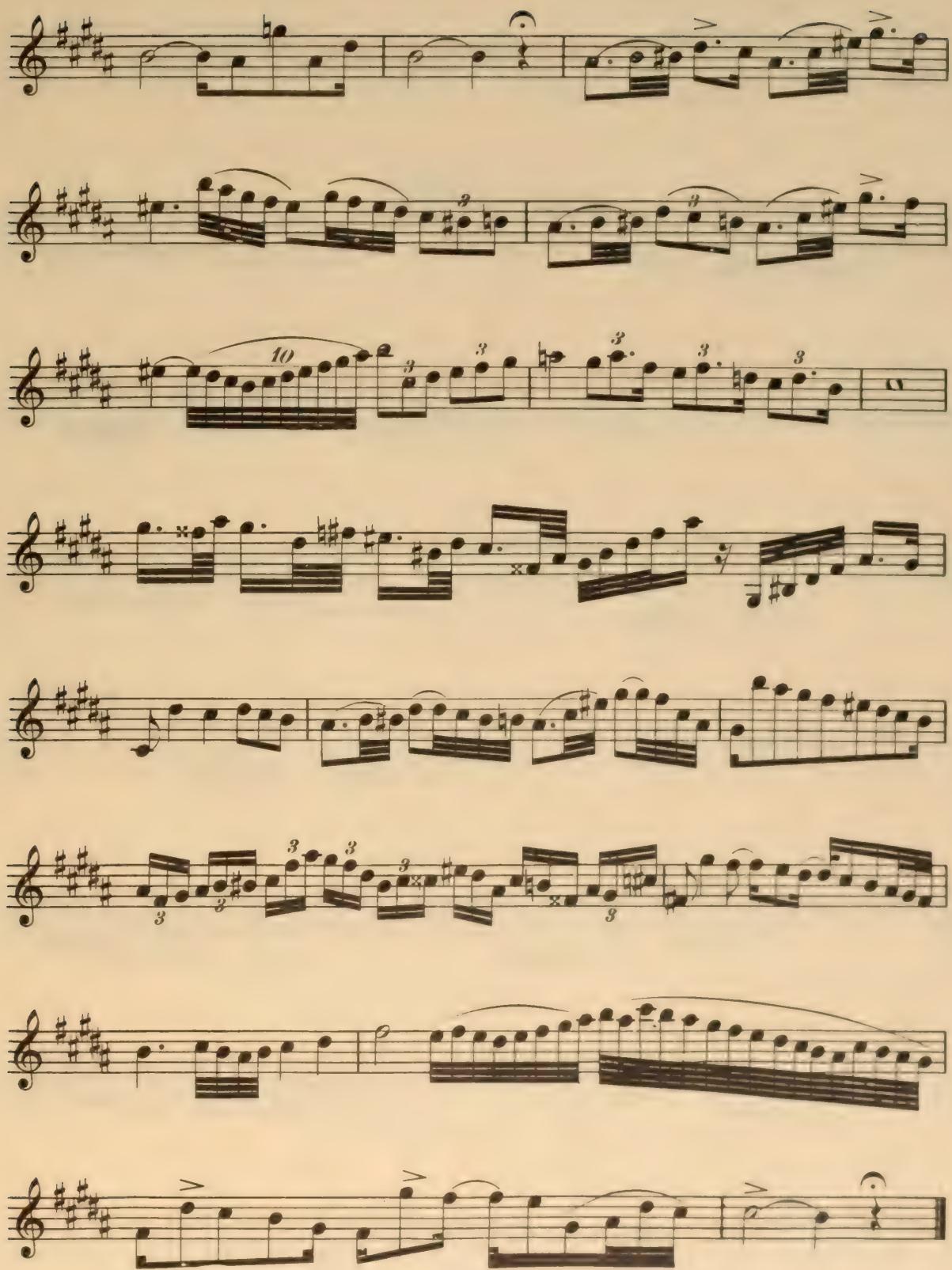
Allegro vivace.

107.



Adagio.

108.



Andantino grazioso.

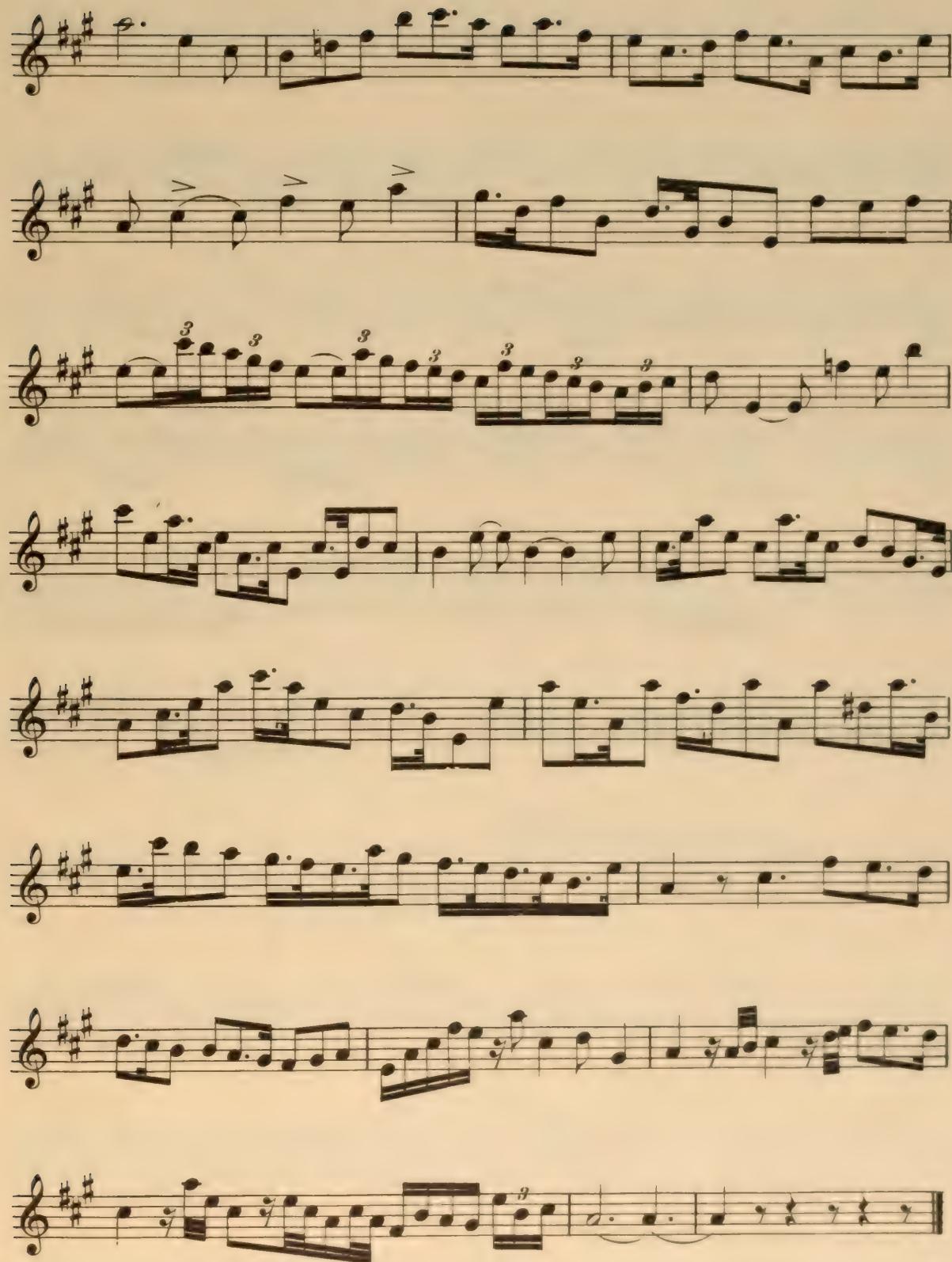
109

A handwritten musical score for a single melodic line, likely for a woodwind instrument. The score is in G minor (two flats) and 2/4 time. It consists of eight staves of music, each with a treble clef. The music features various note heads, stems, and bar lines. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-3 show eighth-note patterns. Measures 4-5 include sixteenth-note patterns and grace notes. Measures 6-7 show eighth-note patterns with a fermata over the eighth note in measure 7. Measures 8-9 show eighth-note patterns with grace notes and a fermata over the eighth note in measure 9.

Moderato assai.

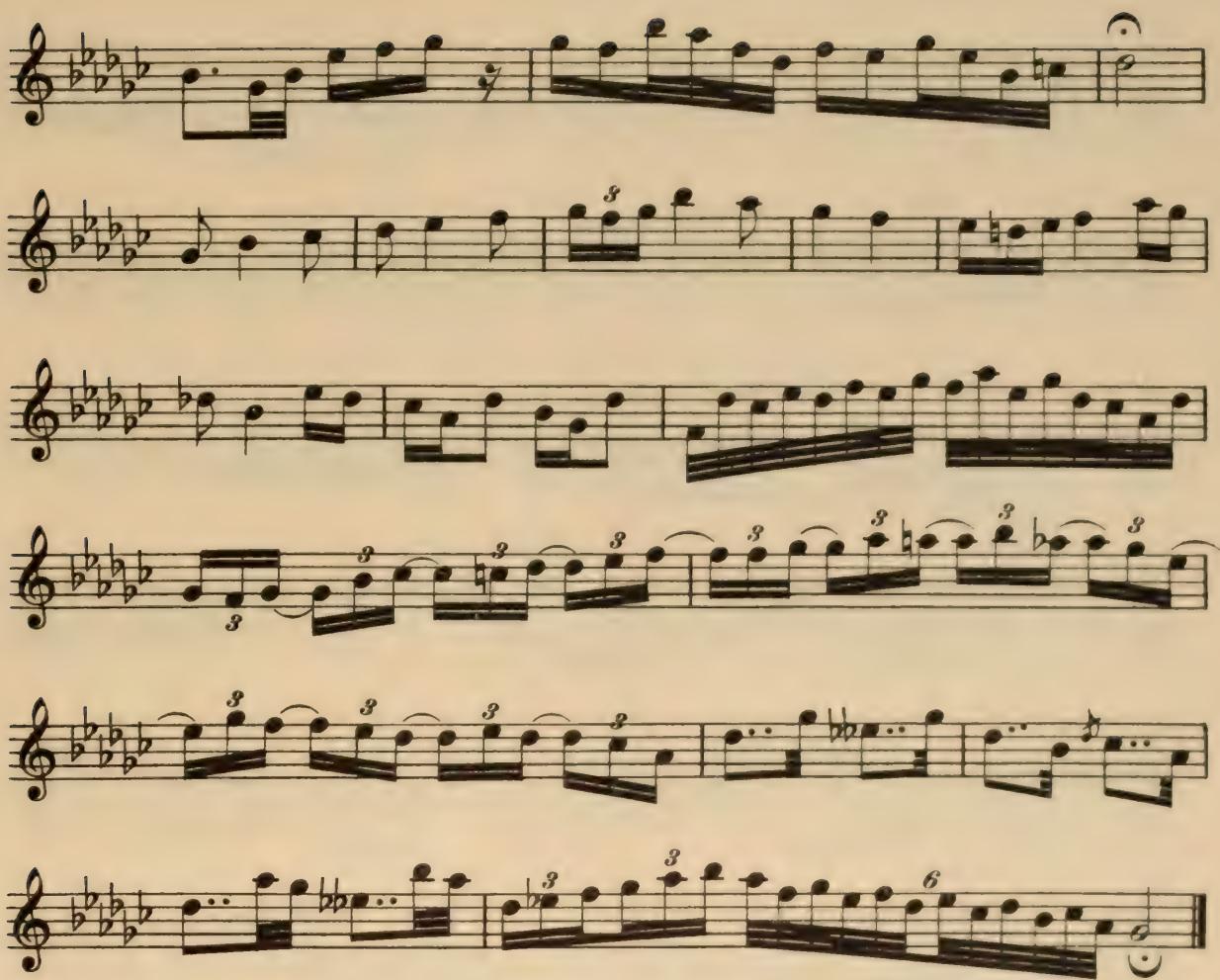
110.

The music consists of eight staves of piano sheet music. The key signature is three sharps (F major). The time signature is common time (indicated by '8'). The tempo is 'Moderato assai'. The music is divided into measures by vertical bar lines. The first staff begins with a eighth note followed by a sixteenth note. The second staff begins with a eighth note followed by a sixteenth note. The third staff begins with a eighth note followed by a sixteenth note. The fourth staff begins with a eighth note followed by a sixteenth note. The fifth staff begins with a eighth note followed by a sixteenth note. The sixth staff begins with a eighth note followed by a sixteenth note. The seventh staff begins with a eighth note followed by a sixteenth note. The eighth staff begins with a eighth note followed by a sixteenth note.



Moderato.

111.



Grave.

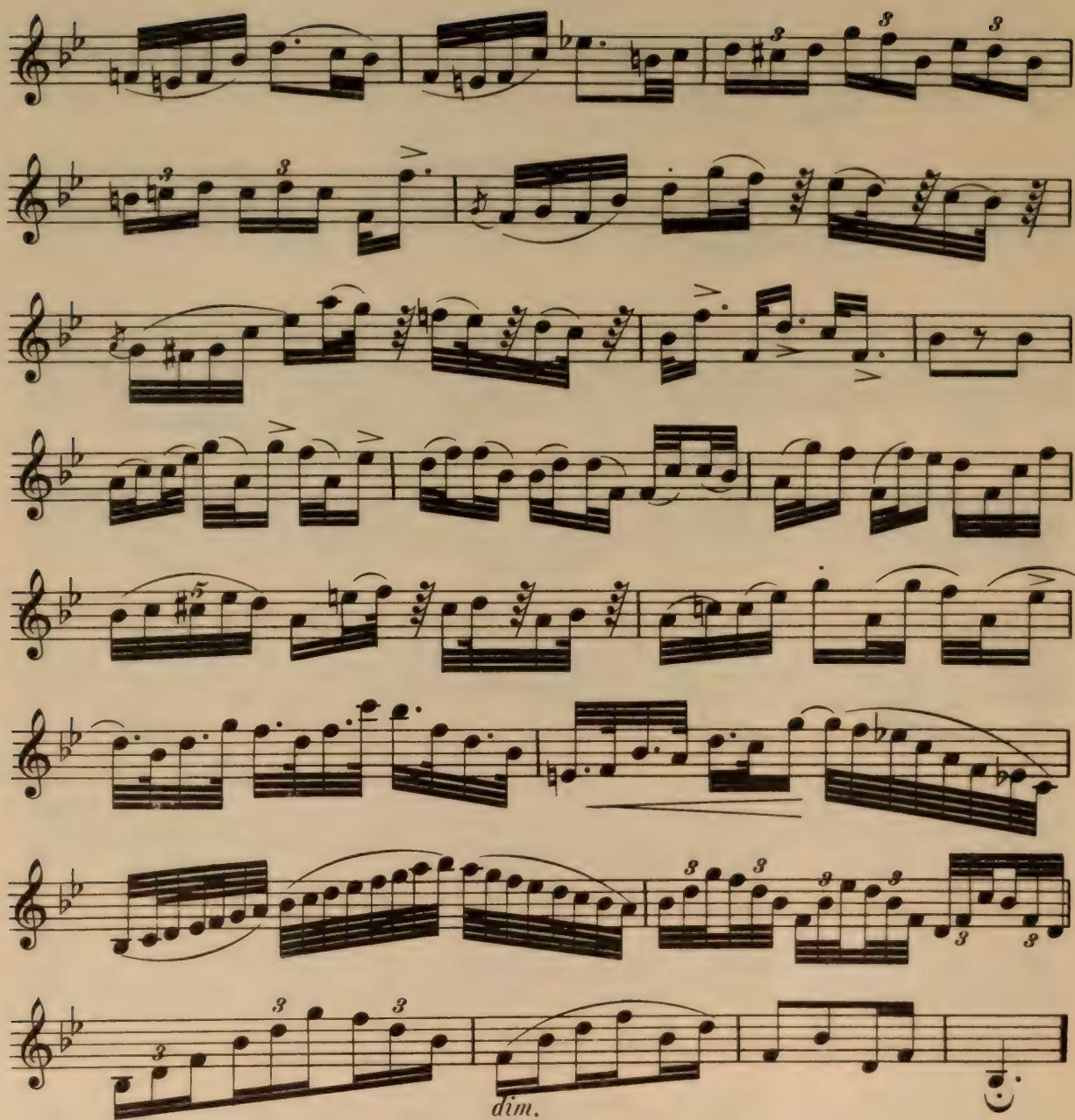
112.  con espressione

The image shows a page of musical notation for a piano, consisting of two systems of five staves each. The music is in G major (indicated by a G clef and two sharps in the key signature) and 2/4 time. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. Measure 11 starts with a dotted half note followed by eighth notes. Measure 12 begins with a sixteenth-note pattern. Measure 13 features a sixteenth-note run. Measure 14 contains a sixteenth-note pattern. Measure 15 includes a sixteenth-note run. Measure 16 concludes with a sixteenth-note pattern. The score is divided into two systems by a vertical bar line.



Allegretto.

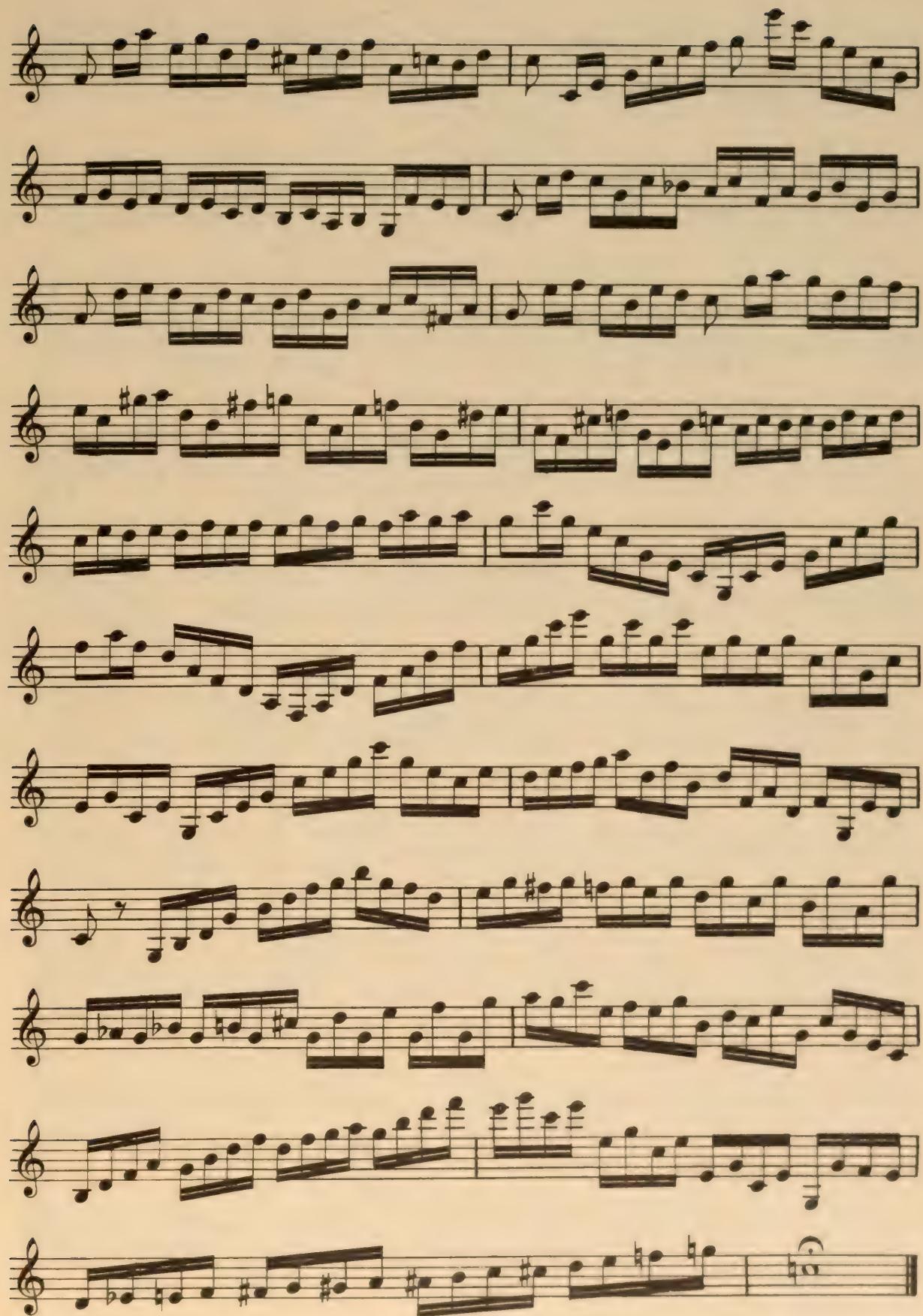




Allegro.

114. *c*

Sheet music for piano, page 114, featuring three staves of musical notation. The music is in common time, with a key signature of one sharp. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'dim.' and a smiley face. The style is a continuous, flowing piece of music.



Allegro con brio.

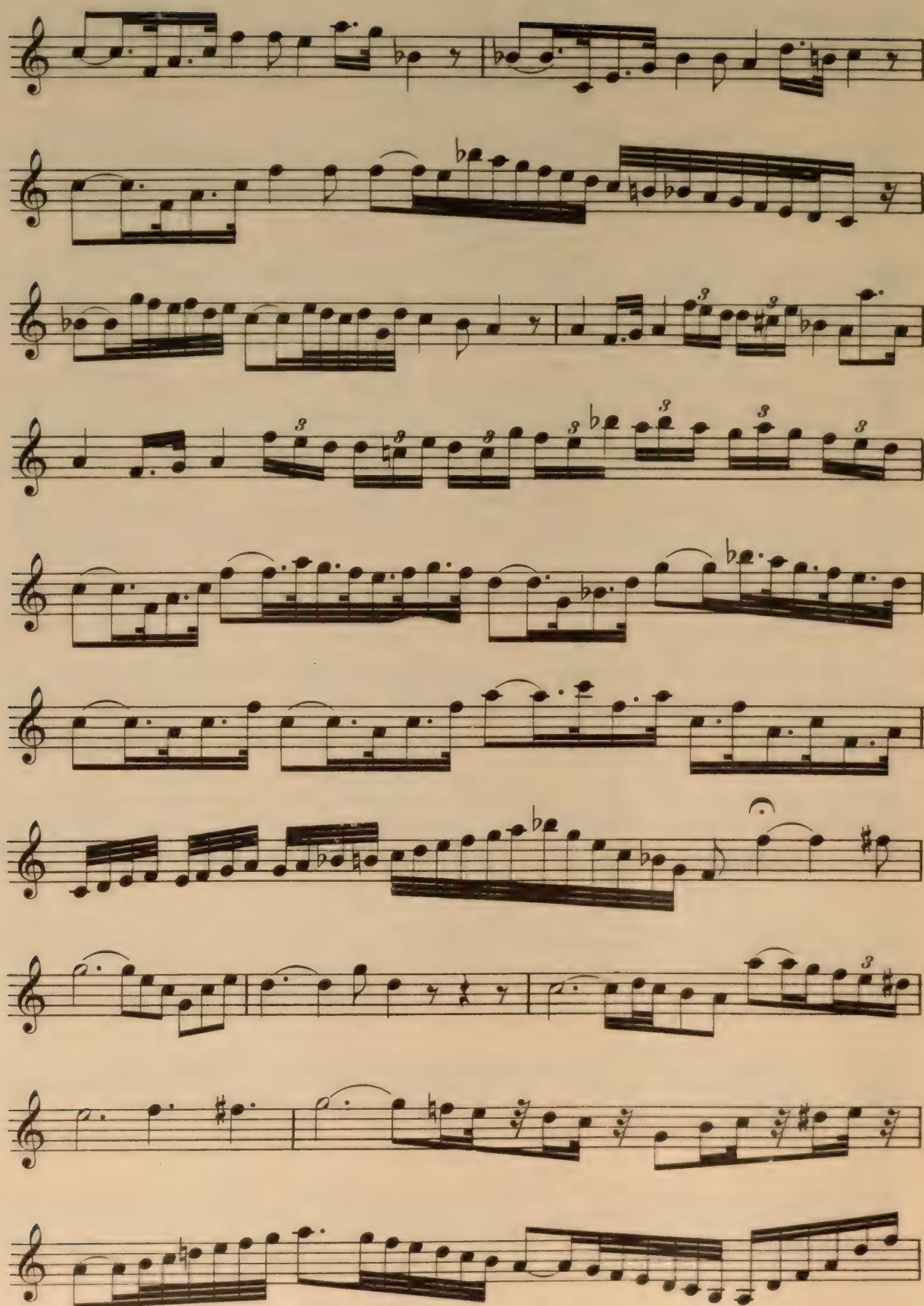
115.

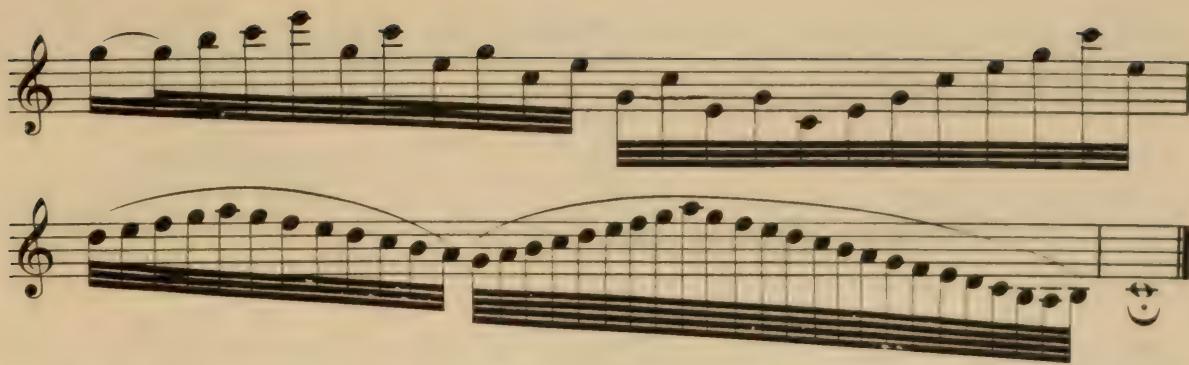
The music consists of eight staves of musical notation for piano, arranged in two columns of four staves each. The notation is in common time and uses a treble clef. The key signature changes throughout the piece, starting in C major, then moving to G major, and finally to D major. The music is dynamic, with various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings. The notation is typical of a piano sonata or concerto, with complex harmonic progressions and rhythmic patterns.



Sostenuto.

116.





Exercises with signs of abbreviation and repeats.

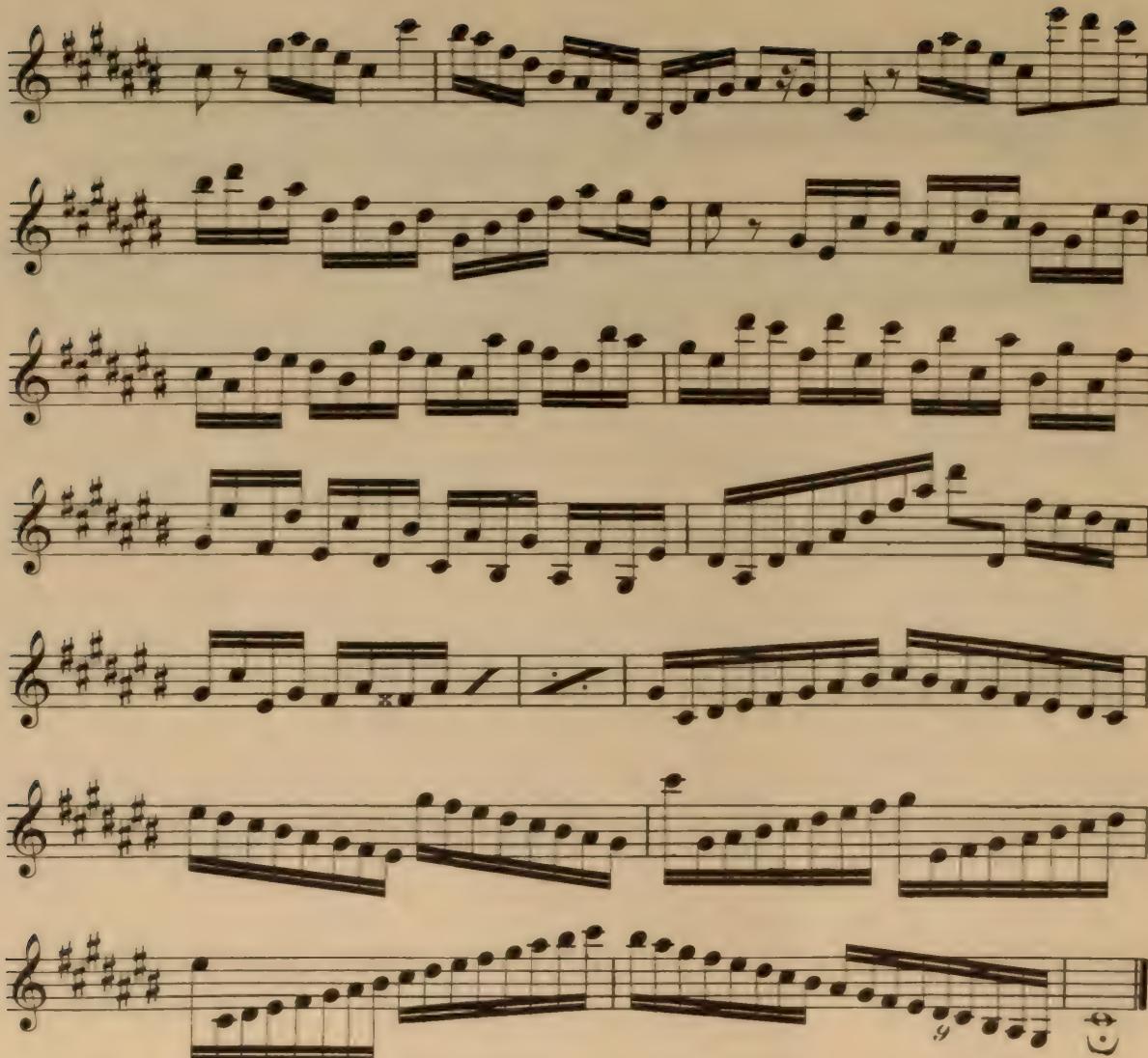
Allegro mosso.

117.

S

(a) $\frac{3}{8}$

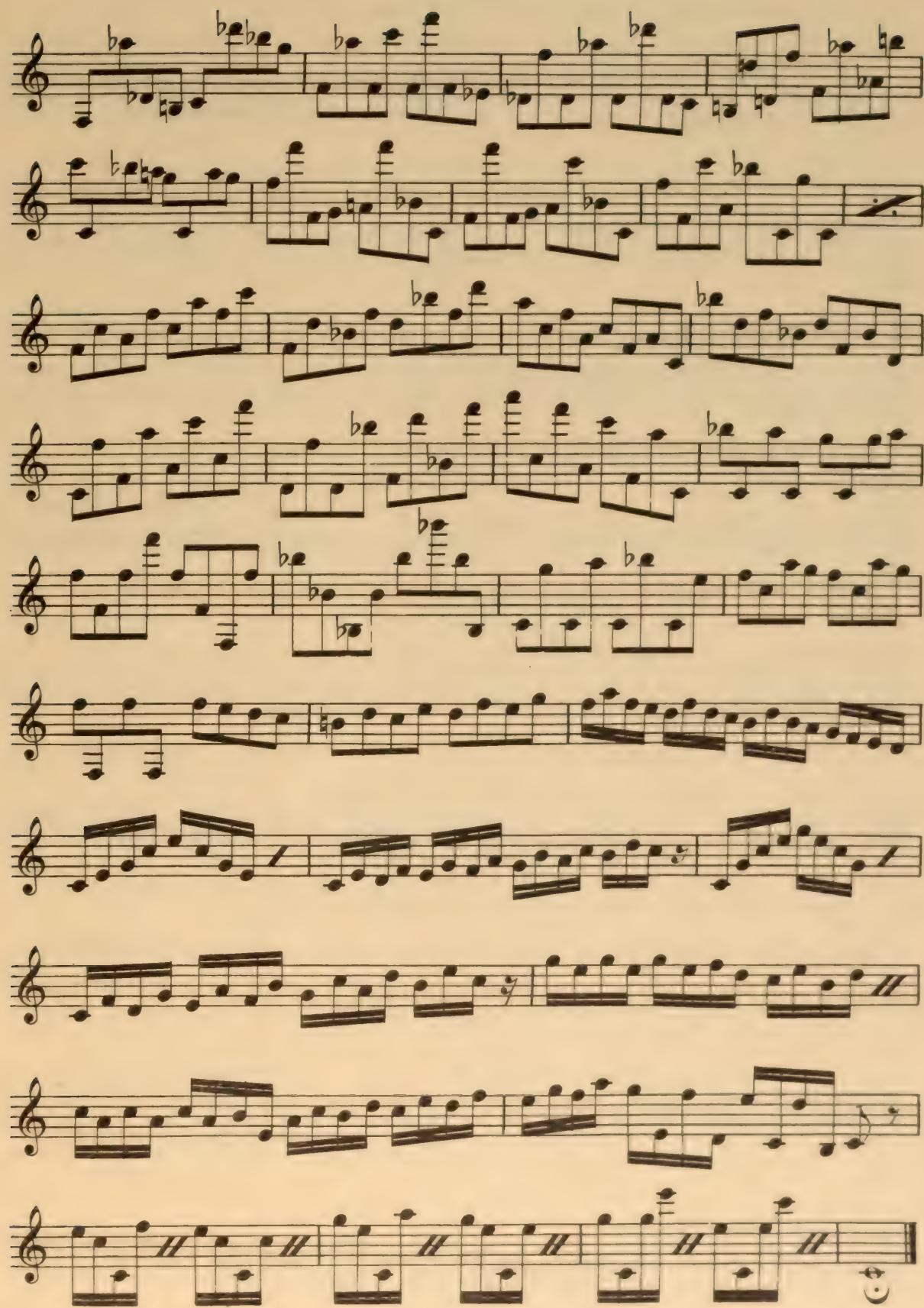
(a) In printed music, both these and the following abbreviations are seldom met with; this cannot be said of MS. music, hence, it is necessary to learn them.



Solfeggio for freeing the tongue.

Allegro spiritoso.

118.



Exercise on the other signs and abbreviations.

Allegro.

119.

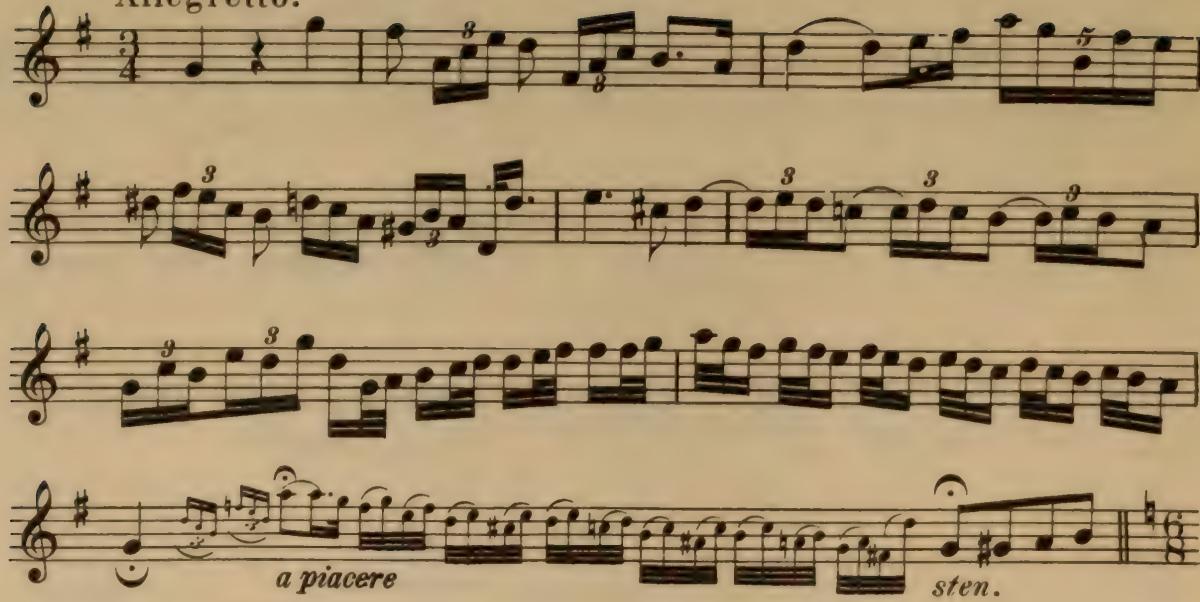
D.C. sino al segno §

In this last solfeggio all the different times are represented, so as to accustom the pupil to change instantly.

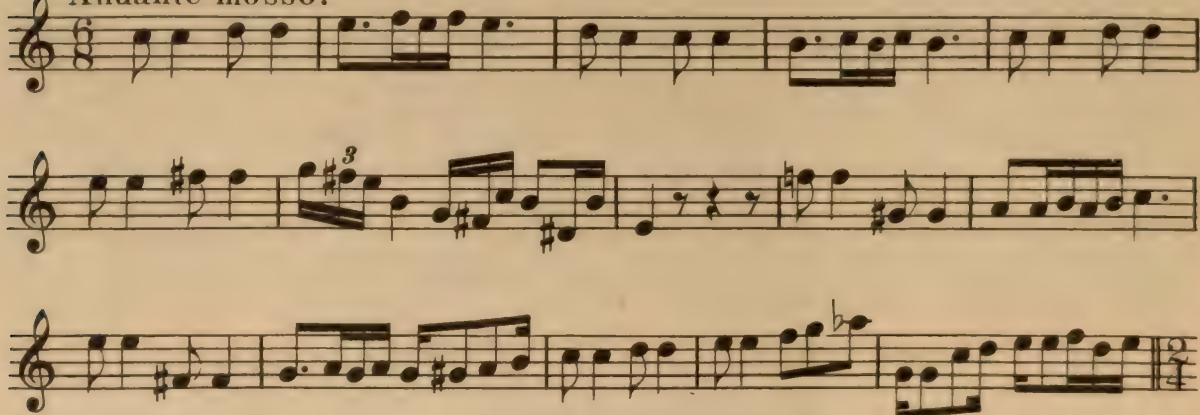
Allegro moderato.

120.

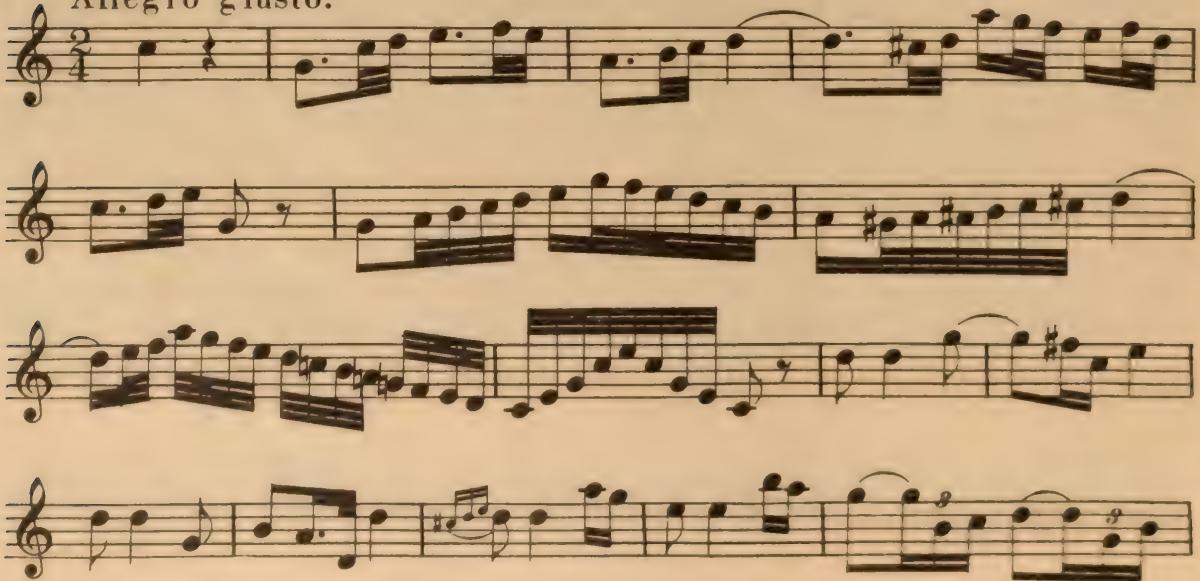
Allegretto.



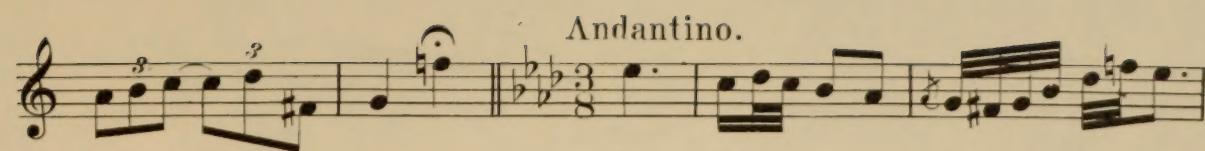
Andante mosso.



Allegro giusto.



Andantino.



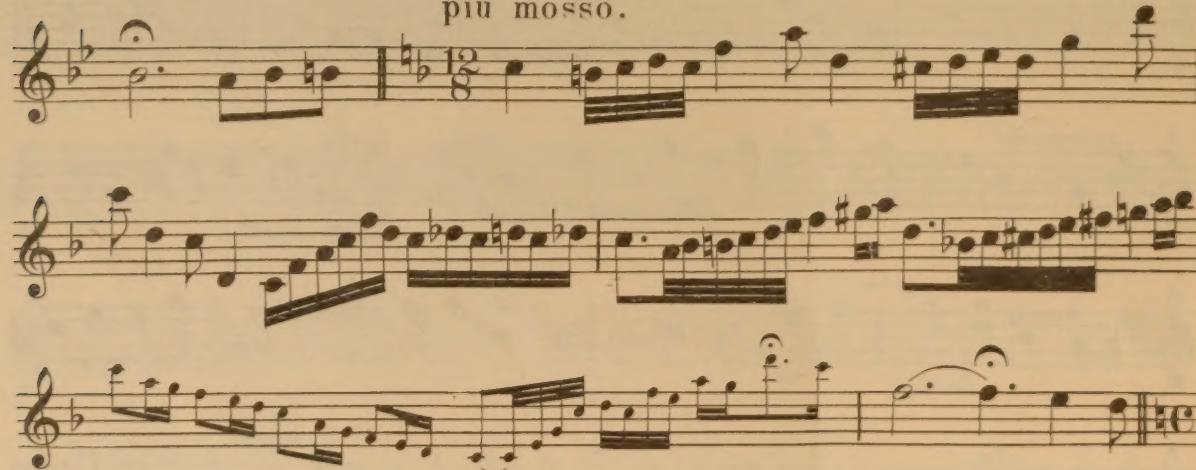
Vivace.



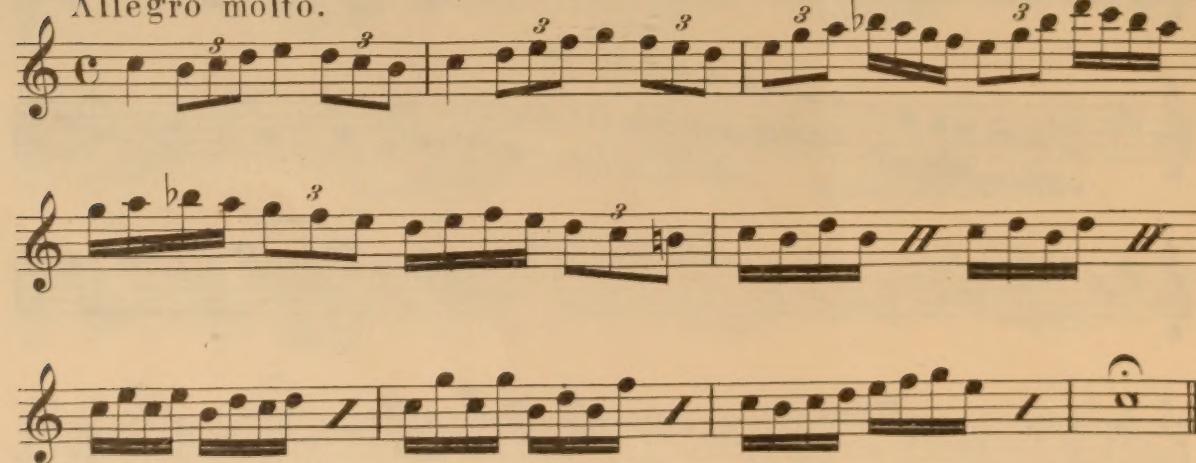
Sostenuto.

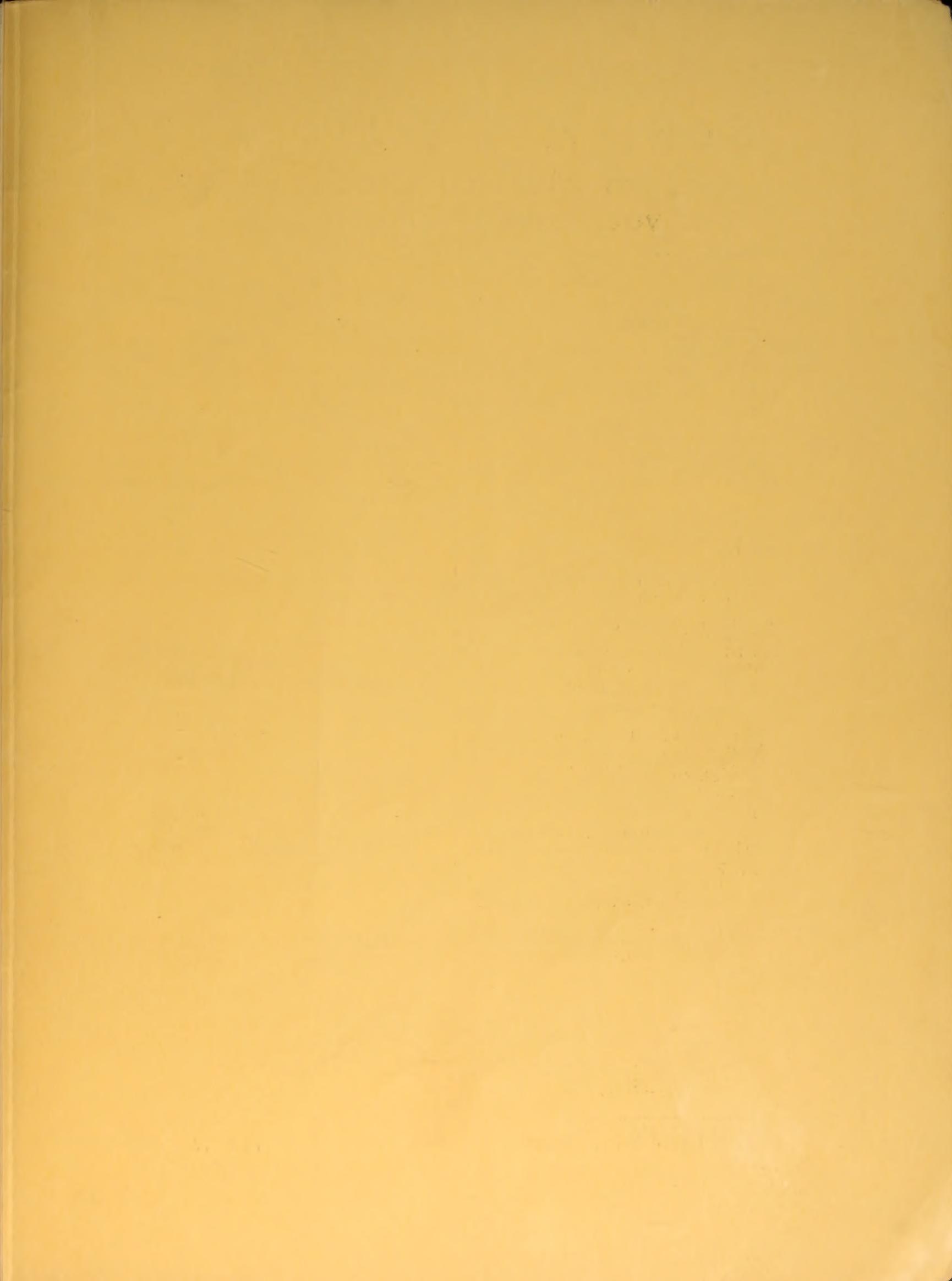


più mosso.



Allegro molto.





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